

A CRITICAL OVERVIEW:
EVALUATION AND EVIDENCE FOR
CULTURAL POLICYMAKING AND
PRACTICE IN WALES
(2004-2014)

MANDY LOU JAMES

A submission presented in partial
fulfilment of the requirements of the
University of South Wales/
Prifysgol De Cymru for the degree of
Doctor of Philosophy by Portfolio

JUNE 2015

ABSTRACT

Culture' is difficult to conceptualise and articulate, and its value often challenging to describe. Cultural policy is subsequently difficult to evaluate, and cultural data is often porous, inconsistent and incomparable. These are three elements that together form the foundation of this thesis which has its grounding within 'cultural value' (Holden, 2004, 2006), evidence-based policymaking, and the evaluation of cultural policy.

These aspects are further contextualised within cultural policymaking in Wales between 2004 and 2014, itself a period when the newly established devolved Welsh Assembly Government in 1999 was embedding itself. Comparisons are made with the evaluation of culture in England, but for both nations, measuring 'outcomes' and 'impacts' for cultural policy is challenging due to issues of causality, in addition to the ongoing contention between policymakers/politicians and cultural professionals - the prior emphasising the 'instrumental' value of culture for policymaking and practice, and the latter its 'intrinsic' value, with the argument implicitly relating to whether cultural services should be funded on their own merit and outside of an accountability framework. Thus, finding a 'language' to articulate and measure the effectiveness and efficiency of cultural policy and implementation, and that provides both a tangible evidence-base for culture and which is representative of the totality of 'cultural value' is highly problematic.

Set against a devolved Welsh context, this thesis embraces the fusion of politics, cultural policymaking, and its evaluation. Still, whilst the difficulties associated with evaluating culture is not unique to Wales, it has its own story to tell on its 'iterative' policymaking journey, with implications for cultural policymaking considered and recommendations for development proposed.

Project One (2004-2005) and Project Two (2005) are indicative of the volume of research on the arts and culture in Wales during 2004-2005, and were commissioned by the Welsh Assembly Government and Creative & Cultural Skills respectively. Project Three (2014) expands on the findings of those reports and analyses the changing approach to the use of evaluation and evidence for cultural policymaking and practice over ten years of devolution in Wales (2004-2014).

For culture, devolution and a desire for 'Made in Wales' policies appears to embrace the opportunity to use its 'distinctiveness' as a discourse for modernity, and for an increased momentum for cross-cutting policymaking. Thus, the economic contribution of culture is perceived as a means of broadening or narrowing the debate around cultural value, which is simultaneously upheld or contested. Consequently, despite the quest in England and Wales for commonality of shared concepts and definitions for culture, and for shared cultural metrics, no such 'common language' has currently been achieved. Instrumental cultural policy nonetheless is perceived as not being a threat to the legitimacy of cultural policy, and the debate needs to focus in Wales, as elsewhere, on refining and improving the metrics of cultural value for evaluation purposes.

ACKNOWLEDGEMENTS

Many individuals have contributed to the successful completion of this thesis which builds upon knowledge gained from three projects concluded during 2004-2014.

The author would particularly like to thank policy officials and research experts within the Welsh Government – the Department for Culture and Sport, CADW, CyMAL, and Knowledge Analytical Services Division; Creative & Cultural Skills, the Sector Skills Council for the creative and cultural industries; and the Welsh Government Sponsored Bodies - The Arts Council of Wales and Sport Wales.

Also, thanks to Geraint Talfan Davies (previous Chair of the Arts Council of Wales), and Alun Pugh, Minister for Culture, Welsh Language and Sport for the Welsh Assembly Government during 2003-2007, both incumbent in their respective roles at the time of the research for Project One and Two during 2004-2005. Both individuals have been quoted with prior consent.

And of course, a special thanks to my supervisors at the University of South Wales, Professor Catherine Farrell and Dr Andrew Thompson.

I thank all of the above for their support, participation, time, and candid commentary and feedback.

This work has been a mammoth task, with Project One and Two undertaken during 2004 and 2005, and Project Three completed during 2014, allowing the author to reconnect to cultural policy developments in Wales over the past ten years (2004-2014). It has been an enjoyable and stimulating task, but has been completed following significant personal challenges during the past nine years, none greater than the loss of my mum.

I am very pleased to present this critical overview and the three associated Projects as my submission for the degree of Doctor of Philosophy by Portfolio, which I hope reflects my passion for the culture of Wales and its longevity and safeguarding, along with my interest in the ongoing refinement and development of cultural policy and services and their evaluation in Wales. As such, the presentation of this thesis is the result of tremendous determination and dedication on my part, and the enormous resolve summoned to achieve its completion, which my mum and I had hoped to celebrate together.

This work has therefore been completed first and foremost in honour of my mum – Margaret Rosina Jean James (1936 – 2011), whose love, dedication, encouragement, support, and perseverance was the best in the world, and who wanted to see me complete my Doctorate. This thesis is dedicated to her memory.

Mandy

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The Critical Overview is based on three project outputs delivered during 2004-2014, all of which should be read and consulted in conjunction with this overview to provide a complete account of this Doctoral research.

All quotes included from the primary research are anonymous, except for particular quotes by Alun Pugh, Minister for Culture, Welsh Language and Sport for the Welsh Assembly Government during 2003-2007, and Geraint Talfan Davies, Chair of the Arts Council of Wales - both incumbent in their respective roles at the time of the research for Project One and Two during 2004-2005. Both individuals have been quoted with prior consent.

1 INTRODUCTION

This critical overview draws upon the findings of three research projects which independently and collectively have analysed the evaluation and evidence-base of cultural policymaking and practice in Wales during 2004 and 2014.

The commissioning of Project One (2004-2005) by the Welsh Assembly Government (WAG)¹ and Project Two (2005) by Creative & Cultural Skills, the Sector Skills Council for the creative and cultural industries, are indicative of the volume of research on the arts and culture in Wales during 2004-2005 – a consequence of wider debate around devolution and the role of the WAG according to Hill (2007, p. 1). Project Three, an independent research project completed in 2014, expanded on the findings of those earlier reports and had as its research aim *to analyse the changing approach to the use of evaluation and evidence for cultural policymaking and practice over ten years of devolution in Wales (2004-2014)*.

All of the three projects have independently and collectively resulted in conclusions and recommendations for Wales which substantiate and build upon each other, and which are also corroborated by the findings of recent WG commissioned reports such as those by Andrews (2014) and Smith (2013). Seemingly, evaluation practice and evidence-building for culture in Wales in 2014 remains problematic, as was recorded ten years previously in Project One (2004-2005) and Project Two (2005). This was also confirmed by independent evaluations of cultural services in Wales such as those by Jackson (2007), Adamson et al (2008), GHK Consulting (2013), Arad Research (2013), and Ecotec (2010).

¹ Prior to May 2011 the devolved administration in Wales was known as the Welsh Assembly Government, which was established in 1999. The Welsh Government and the National Assembly for Wales were then established as separate institutions under the Government of Wales Act 2006. The Government is referred to in that Act as the Welsh Assembly Government, but to prevent confusion about the respective roles and responsibilities of the National Assembly and the Government, the devolved administration became known as the Welsh Government in May 2011.

Consequently, the 'Welsh Assembly Government' or 'WAG' is used in this overview when referring to Report One and Two written during 2004-2005, or when referring to the period up until the Government's change of name in May 2011. Post this date, the new name for the devolved administration in Wales is used, being 'Welsh Government' or 'WG'. Both names refer to the devolved administration in Wales, and as such are used as appropriate.

1.1 The 'Cultural Policy Relationship Model'

The 'Cultural Policy Relationship Model' (described later in Chapter Three, Figure 2) was originally developed by the author in Project One (2004-2005), and provided the broad research framework for Project Three (2014), and as such, for this thesis. The three aspects of cultural policymaking and implementation which formed the 'Cultural Policy Relationship Model' (Figure 2) are also the three pillars upon which this thesis resides, and are represented by the challenges involved in *the conceptualisation and articulation of cultural policy*, *the subsequent difficulties for evaluation*, and the effects on *cultural data*.

Accordingly, it can be said that:

- 'culture' is difficult to conceptualise and articulate, and its value is often challenging to describe;
- cultural policy is subsequently challenging to evaluate; and
- cultural data is often porous, inconsistent and incomparable.

Equally, the three elements of the 'Cultural Policy Relationship Model' (Figure 2) that together form the foundation of this thesis, have their grounding within the literature and developments around 'cultural value' (Holden, 2004, 2006), evidence-based policymaking, and the evaluation of cultural policy, and are further contextualised by the cultural policymaking journey of the new devolved WAG in Wales between 2004-2014, itself only founded a little earlier in 1999.

1.2 Cultural Value (Holden, 2004, 2006)

The primary dichotomy for cultural policy and its evaluation is that of the 'intrinsic' inherent value of culture versus its ancillary benefits or 'instrumentality'. Thus, culture, in its 'instrumental' sense, is perceived as a 'public good' and the provision of ancillary benefits, which contrasts with its democratic mandate and 'intrinsic' value. These are two of the three 'values' included within Holden's (2004, 2006) 'cultural value' framework, developed to address the lack of 'language' for culture, and which also acknowledged the related measurement challenges, such as the predictability of outcomes and

subjectivity. Hewison (2006) later described the framework as setting out “to develop a more sophisticated way of expressing the totality of values that are associated with the enjoyment of culture generally, and the arts and heritage in particular” (p. 9), and it has been relied upon as a significant and useful framework to discuss the cultural policy discourse for this thesis.

Moreover, drawing on two of the three constituents of Holden’s ‘cultural value’ framework (2004, 2006) – policymakers/politicians and cultural professionals – Project Three (2014) analysed the practices and perceptions of WG policymakers/politicians, along with cultural professionals linked to the Arts Council of Wales (ACW), in relation to the value of culture and its evaluation. It subsequently grouped their views as ‘non-analytical respondents’ within the primary research. Their views were further compared to those of researchers working within the WG Knowledge and Analytical Division, the ACW and SportsWales, which allowed for in-depth analysis, and these were classified as ‘analytical respondents’.

This approach allowed the author to use an inductive research methodology to investigate the ‘Cultural Policy Relationship Model’ (Figure 2), and in doing so, to assess the articulation of culture and its benefits (the conceptualisation of culture); the measurement of the impact of cultural policies and their implementation (evaluation); and the interpretation of the quality of the cultural data. These three aspects directly influence the development of cultural policy, and hence the cultural sector itself.

1.3 The Research Aim and Key Questions

Hence, in accordance with the research aim *of analysing the changing approach to the use of evaluation and evidence for cultural policymaking and practice over ten years of devolution in Wales (2004-2014)* - both the literature reviews in Wales and England, along with the empirical research in Wales, which form the basis for Project Three (2014), focused on answering the five key research questions below:

- What has been the role and use of evaluation and evidence for cultural policymaking?

- Has the perception of the need and role of evaluation and evidence changed, in relation to cultural policymaking and practice? How?
- What have been the evaluation approaches for culture and cultural policy? Has there been any changes in approach or developments, and what improvements are required if any?
- What have been the challenges in the use of evaluation and evidence for cultural policymaking?
- Has devolution changed the need and focus of evaluation, in particular for culture?

1.4 The Devolved Administration in Wales and Culture

Set against a devolved Welsh context with the WG at its helm, this thesis demonstrated the unfolding story of cultural evidence and evaluation in Wales 2004-2014, with the three interdependent aspects of the 'Cultural Policy Relationship Model' (Figure Two) providing a research framework emphasising the relationship between them. Whilst the difficulties associated with evaluating culture is not unique to Wales though, it has its own story to tell within its young devolved context. This story is captured within the three projects which form the basis of this thesis.

Thus, the context for this overview is that of increased devolved powers in Wales, a period seeking a "new civic identity through state devolution, new economic challenges and the dynamic of establishing a truly bi-lingual contemporary lived culture" (ACW, Inspire, 2014, p.3). Founded in 1999 following the 1997 referendum, the increased law making and financial powers for the National Assembly of Wales is a story unfolding, with the 2014 Silk Commission review (Commission on Devolution in Wales, 2014) arguing for a reserved powers model (similar to the Scottish Parliament and the Northern Ireland Assembly) "so that appropriate legislative choices are exercised at the Welsh level" (Foreword), to allow for a better system of devolution in Wales, helping to fulfil its roles of passing legislation, scrutinising the WG, and representing the views of the people of Wales. Consequently, capacity and capability have been referenced as key issues for addressing if the WG and public services are to

deliver outcomes successfully for Wales, but the Government's resilience has also been commended in a period of significant change including 'ad hoc devolution' and absorption of additional responsibilities such as the Government of Wales Act 2006, as well as the development of primary legislation with the introduction of Part IV of the Act in 2011 (Nicholl, 2013a), such as the Heritage Bill which is scheduled for introduction to the National Assembly for Wales in March 2015. It is accepted nevertheless that "as devolution of powers increases over time so does the influence of the Welsh Government's actions on Welsh society" (Johnson and Williams, 2013, p. 5).

Rhisiart and While (2009a) also record an ongoing favourable view of devolution along with a positive impact on culture:

There was a resounding thumbs-up from respondents regarding the belief that devolution would increase and embed over the next decade and that this would impact on the arts world of Wales, reinforcing and redefining a different Welshness (p. 2).

Still, devolution in Wales is "not a house built on sand" with its "solid foundations laid by a century of piecemeal administrative devolution" (Cole et al, 2003, p. 223) and signified by Ministerial interest in 'Made in Wales policies' for devolved areas (p. 227). Referring to constitutional change across the devolved nations in Britain, Goodwin et al (2005) also notes the "considerable political pressures that emerged in each territory as the newly devolved administrations sought to place their own stamp on policy development" (p. 425). Furthermore, in terms of policy delivery, Nicholl (2013b) observes the requirement for "evaluation to be built into every major programme with reports made available for public scrutiny" (p. 33).

This context for this thesis is also epitomised by the Assembly's defeat, and the victory of the 'arm's length' principle over the centralisation agenda during the 'bonfire of the quangos' when the ACW was forced into the fighting ring in its defence by the WAG provided a highly political backdrop for Projects One and Two in 2004-2005, and demonstrated the WAG's focus on accountability and control. The dispute between the WAG Minister for Culture Welsh Language and Sport and the ACW was fundamentally based on who sets cultural policy in Wales, with subsequent control over cultural funding. This battle was described by Geraint Talfan Davies (2008) as the clash between 'centre' and 'periphery', which exposed an inaccurately judged and ill-conceived attempt at subsuming

the ACW within the machinery of Government, despite its Lottery Funding role and Royal Charter status. A policymaker interviewed during Project (2014) keenly recalls the situation, and predicts further powers for the Assembly for the future:

Policymaking and administrative capacity within the WAG were issues during the establishment and evolution of the WG. The Assembly was also finely balanced during 2004-2005 in terms of political control, and its credibility as a new institution was at risk. However, a 'proxy' war around culture was unlikely to bring it crashing down. Greater scrutiny is now apparent by the National Assembly of Wales, and it has grown in the policy areas it is responsible for, with more powers anticipated following the recommendations made by the Silk Reviews (Interviewee One, non-analytical respondent).

However, Geraint Talfan Davies rationalised the conflict of 2004-2005 between the ACW and WAG in 2014 by affirming that:

It is proper that Government should have a view and concern about how money is spent, but, whilst true, the issue was much more significant than this, it was about the independence of the arts from government control (Interviewee Two, non-analytical respondent).

In the wake of a very public defeat, the WAG commissioned the 'Wales Arts Review' (Stephens, 2006), to advise on "the roles of the ACW and WAG in future, taking account of the need for democratic accountability, transparency and openness, artistic freedom" (p. 39). The review, "born out of political controversy" described the situation as "a direct reflection of the unresolved philosophical position" between both parties (p. 16), explaining that:

This situation is the inevitable after-effect of the relationship between devolved government and an Assembly Sponsored Public Body. It is the Panel's belief that the confusion about who sets strategy, who decides on prioritisation and who leads that overall ambition has to be resolved (p. 5).

Of interest however is the fact that given the bitter dispute between the WG and ACW in 2004-2005 around who sets cultural policy in Wales, the nation currently has no replacement overarching strategy for 'Creative Future' (WAG, 2002) – the first culture strategy for Wales, 2002-2012 - with a focus on the economic climate and on policy delivery being posited as a rationale for this.

Similarly, as for Wales, it also should be noted that neither has the UK Government developed "a coherent cultural policy other than linking its cultural

policy activities to the dominant rationale of lower spending and deficit reduction” with an accelerated focus on economic contribution” (O’Brien, 2014, p. 10).

Of equal relevance to the dispute between the WAG and ACW during 2004-2005 are their differing perspectives on the value of culture, with the ‘Wales Arts Review’ (Stephens, 2006) stating that:

The arts are useful not only by serving easily identified social goals but also, and primarily, by opening the consciousness to new feelings, thoughts and insights. And the first form of usefulness – currently prioritised – ultimately depends on the second. Therefore society should (for its own well-being sake) support the arts by a variety of means, including from the public purse. Politicians have to sometimes have the courage to provide the funding and not control the consequences (p. 19).

In contrast, ‘Creative Future’ (WAG, 2002), the WAG’s first national culture strategy 2002-2012, clearly acknowledged that:

Culture has an intrinsic value, but it also brings economic benefits. The flowering of individual talents as well as the success of cultural industries can raise the profile of Wales to potential investors and visitors alike. But the connection between our culture and the economic measures of our lives is much deeper than the simple statistics of how many are employed in the arts and media, or in the monetary turnover of cultural industries, important those factors are (p. 3).

Yet, one cultural professional interviewed during this study relayed that “Ministers of course are not willing to talk about the intrinsic value of the arts” (Interviewee Eighteen, non-analytical respondent). This may indeed be true when recalling the words of Alun Pugh, the WAG Minister for Culture, Welsh Language and Sport during 2003-2007, when he gave an address at the **Arts Council Wales (ACW)** Conference on 12 May 2004 which emphasised return on investment in the arts and the provision of ancillary benefits:

Art for arts sake is not a bad slogan, but in hard-nosed spending negotiations around the cabinet table, demonstrating a clear linkage between arts spending and these three goals carries more weight (Pugh, 2004).

Nonetheless, in an interview with the author ten years later in 2014, Alun Pugh asserted that:

The arts have an inherent value. They should not be viewed simply as a means of delivering an economic agenda. They provide a critical part of

making somewhere an attractive place to live and work. Man doth not live by bread only; we need for a strong cultural dimension in life.

It seems therefore that the variable emphasis in the above statements are indicative of the fact that whilst culture has intrinsic value, and can also contribute to an economic agenda and delivery of ancillary benefits in its instrumental capacity, it is also reasonable to demand a reliable evidence-base to demonstrate the benefits accrued to society in return for public funding. Hence, the economic dimension of cultural policymaking can be argued as being a broader or narrower aspect of it. This epitomises the dichotomy of articulating and understanding cultural value (Holden, 2004, 2006), and hence is indicative of its measurement challenges. Still, even if the intrinsic value of culture is recognised and valued politically, Government has a justifiable need to demonstrate accountability.

Thus, being able to measure the value of culture for cultural policy evaluation purposes is a critical task, which is reliant on, and assumes that, a clear definition of policy goals and objectives have been specified in the first place. Ironically, this was not the case for culture in 'Creative Future' (WAG, 2002) despite having as its first priority the need for "creating evidence-based policies" (p. 25).

All the same, for culture, devolution and a desire for 'Made in Wales' policies appears to have embraced the opportunity to use its 'distinctiveness' as a discourse for modernity, and as an increased momentum for cross-cutting policymaking. Smith (2013) in the 'Arts in Education' review looks to the devolved framework to offer "a future which will be better precisely because it will be different" (p. 7), and believes that the phrase 'Wales the Smart Nation' captures the aspiration of Wales, but that "if we are ever to be that smart nation, we will have to propagate Wales as "the Arts Nation"" (p. 11). Smith (2013) also asserts the need for the "Claim of Wales" (ibid. p. 7). Hence, this attempts to position culture at the centre of an effective devolved policymaking framework for Wales, and at the centre of the social life of individuals and communities in Wales.

Furthermore, "new arguments" (ACW, 2013, p. 18) are sought for cultural policy in Wales, and for a centralised position on the political stage. Providing the evidence for this nonetheless will as always be challenging for culture, as demonstrated by this thesis, but with its overarching conclusions and recommendations providing a framework for action in Wales.

1.5 The Quest in Wales and England for Commonality of Shared Concepts and Metrics for Culture

Whilst Project One (2004-2005) analysed cultural policy and its evaluation across the four UK administrations, Project Three in 2014 focused on comparison with England only, in order to highlight any differences in practice between a nation that is home to the UK Government and the devolved administration such as Wales. Specifically, the review of the literature in England related to evidence-based policymaking and the practice of evaluation for culture, but did not include an analysis of English cultural policies per se. This allowed for broad comparisons to be made, and enabled the provision of more meaningful insights into developments and limitations for the use of evidence and evaluation for cultural policymaking and practice in Wales.

The thesis did reveal however a broad consensus in Wales between policymakers, researchers and cultural professionals for evaluating culture taking account of both qualitative and quantified approaches. A policymaker interviewed during Project Three (2014) also recognised that:

Culture has both intrinsic and instrumental value. They are not necessarily in conflict (Interviewee Eighteen, non-analytical respondent).

This was supplemented by the individual's comment on both the intrinsic as well as the instrumental value of culture:

What's the public value we're getting in relation to expenditure? Ministers know analysis can only take you so far because you can't capture everything in quantified terms, and it doesn't for example, easily take account of the intrinsic value of culture (Interviewee Eighteen, non-analytical respondent).

Even so, the WG continues to rely primarily on quantitative measures for the evaluation of culture.

In contrast to Wales, there appeared to be no consensus in England on how to measure culture for evaluation purposes, since there appeared to be two predominant conflicting viewpoints – those extolling the primary emphasis on quantitative and economic approaches, compared to those advocating holistic approaches incorporating mixed methods and new approaches such as 'cultural

economics' (Bakhshi and Throsby, 2010), and Bakhshi et al (2009, cited in Donovan (2013).

Essentially though, one's viewpoint concerning the source of 'cultural value' (Holden, 2004, 2006) and its effects require clarity for measurement purposes, but for cultural policy, both its conceptualisation and definition, along with its evaluation methods are highly contested, which in turn affects cultural data. This resides in the challenge of demonstrating 'value' and proving the 'worth' of cultural intervention by Government, and is central to the 'Cultural Policy Relationship Model' (Chapter Three, Figure 2).

Consequently, despite the quest in Wales and England for commonality of shared concepts and definitions for culture, and for agreement on cultural metrics by both policymakers/politicians and cultural professionals, no such 'language' has been achieved to discuss culture and its evaluation for cultural policymaking and implementation. This has impacted negatively on cultural data in both Wales and England which this thesis demonstrates.

Essentially, culture is complex, subjective, and individualistic, with the impact and outcomes of cultural policy understood within the depth of qualitative exploration and individual response. This is in contrast to the 'hard' evidence demanded by Government performance frameworks and evidence-based policymaking to demonstrate the impact and benefits of policy implementation for society in relation to cost, with a primary reliance on the technocratic language of 'what works' (Davies et al, 2004), reductionist quantified measures and economic evaluation. Hence, the issue of measurement is described as a "dominant question for society in modernity" (O'Brien, 2014, p. 2).

1.6 The Demand and Delivery of an Evidence-base and for the Evaluation of Cultural Policy in Wales

With the Welsh Government's² (WG) continued structural evolution, and the aim for 'Made in Wales' differentiated policymaking - evidence and evaluation will

² As per 1, the terms 'Welsh Government' or 'WG' and 'Welsh Assembly Government' or 'WAG' are used as appropriate throughout this overview dependent on whether the context is prior or post the change of name for the devolved administration in Wales during May 2011. Footnotes 1 and 2 are not repeated throughout this document.

remain an important feature to determine policy effectiveness and efficiency and value for money for the public of Wales. This is despite the fact that the culture budget for Wales historically represents around 1% of the total WG Departmental Expenditure Limit budget, decreasing from 1.2% in 2004-2005 to 0.82% in 2014 (WG, 2014). Thus, within the context of the added pressure of ongoing decreasing budgets within the WG, the importance and reliance on evidence and evaluation for cultural policymaking is set to continue, and arguably will become more critical.

Accordingly, set against increasing economic constraints, this thesis reveals that the demand for an evidence-base for cultural policy in Wales by the WG has remained consistent during the period of the research 2004-2014. Its delivery remains problematic, with WG reviews still recording poor systematic gathering of data for Wales, its lack of robustness, and the need for a co-ordinated approach to research and for improved evaluation practice. Of significance, the conclusions of this thesis record the clear counterpoint between the practices of those working in analytical roles compared to those in policymaking roles, with cultural policy in Wales lacking a strategic approach for research and evaluation.

Moreover, culture and politics have a difficult but undeniable relationship, with cultural policy waxing and waning on the political stage and requiring “new arguments” according to the ACW (2013, p. 18) to gain centralism. Wider debates within the UK around ‘cultural value’, ‘instrumentalism’ and ‘accountability’ have demanded a robust evidence-base and evaluation practice that clearly demonstrates policy effectiveness and efficiency for culture, but measuring ‘outcomes’ and ‘impacts’ for cultural policy is an ongoing area of contention due to issues of causality. For that reason, providing the evidence for culture and for cultural policymaking will always be challenging, as demonstrated by this thesis. Nonetheless, the overarching conclusions and recommendations for this thesis provide a framework for action to support the strengthening of both the evidence-base and for the practice of evaluation for cultural policymaking and practice in Wales.

2 THE PROJECTS

The author's total research outputs consist of three independent but interlinked projects, with the first two projects relating to the evaluation and evidence-base for culture in Wales, of which Project One was commissioned by the WAG during 2004, and Project Two by Creative & Cultural Skills in 2005. Project Three (2014) was an independent research project that reviewed the changing approaches to the role and use of evaluation and evidence for cultural policymaking in Wales between 2004 and 2014, making comparisons with the evaluation of culture in England.

They are interlinked in that they analyse the evaluation of cultural policymaking in Wales and the resultant cultural data within the wider policymaking journey of the WAG/WG, and a young devolved administrative framework for Wales during 2004-2014.

2.1 Project One: The Development of a Research and Evaluation Framework for Cultural Policy and Strategy in Wales (Part A), and A Cultural Knowledge Index: The Evidence Base (Part B)

The WAG described 'Creative Future' (2002), its first national culture strategy 2002-2012, as a "holistic cultural policy" (p. 25) acknowledging that "culture covers a broad area of activity: economic; sporting; social and artistic" (p. 25) but that whilst some cultural activity is systematically documented "others have too rarely yielded the data for Wales, which is necessary to view the true impact of policy" (p. 25). As such, it identified "creating evidence-based policies" (p. 25) as its first priority action based on its awareness of "the weakness of the statistical knowledge that we have as a sector" (p. 25), and the need to build on research, collection of data and consistent methods of reporting (p.25). With the aim "to research the place of the arts" (p. 26), Alun Pugh, the WAG Minister for Culture, Welsh Language and Sport commissioned the report, which was delivered during 2004-2005. A literature review of UK wide cultural policies, evaluation practices for culture, and the implications for cultural data was also conducted for comparative purposes.

The primary objective for the research was to develop an evaluative framework for cultural policy in Wales to enable the development of a more robust evidence-

base for existing and emerging cultural data to support ongoing cultural policy development and decision making. However, the identification of the objectives of 'Creative Future' (WG, 2002) for the research was "a task that proved harder than it sounded" (Hill, 2007, pp.1-2), with no evaluation inbuilt during the policy development phase. Essentially, the WAG's "first culture strategy was a tentative affair with lots of clearly defined activities but little clarity in overall objectives" (Hill, 2007, p. 125). Hence, an agreed research framework was developed, including objectives, baseline measures and indicators, which then enabled the review of the cultural information base, and identification of critical research and information gaps.

The report consists of two parts - Part A forming the report itself, and Part B comprising a compendium of highlights from key quantitative and qualitative baseline data correlating to the agreed objectives and indicators within the research framework, and which importantly facilitated the identification of research gaps upon which conclusions are drawn and recommendations made.

It relied on semi-structured interviews; targeted questionnaires to members of the WAG cultural forum, 'Cymru'n Creu', and to Arts Development Officers of Local Authorities in Wales; extensive desk research gathering cultural data for Wales, and a review of the key cultural policies and evaluation guidance and toolkits developed by the four UK administrations or by lead cultural sector bodies.

The information gaps and recommendations were numerous, with the report's conclusions (Appendix One) identifying the need for:

- further debate relating to the understanding, definition and articulation of 'culture' and 'creativity' for cultural policymaking in Wales
- for a research and evaluation framework and strategy for Wales to improve the evidence-base, including the development of an online portal to share research outputs, minimise duplication, and support learning and best practice;
- a strategic national programme of research to address information gaps;
- an assessment of the research skills of those managing cultural research and evaluation for the WAG, Assembly Sponsored Public Bodies (ASPBs), local government, and cultural partners in Wales, and application of evolving techniques for measuring cultural value;

- the development of a more outcomes based approach to cultural evaluation in order to understand the impact of cultural policies;
- a partnership approach to address the challenge of data weaknesses in Wales, its systematic collection and evaluation, including involvement in UK wide cultural debate on the challenges of evaluating culture, in particular its social impacts

2.2 Project Two: Creative and Cultural Industries Research Project

This report was commissioned by Creative & Cultural Skills during 2005 – the Sector Skills Council for the Creative and Cultural Industries - based on the need for updated mapping of those industries to support workforce development planning, and the provision of baseline data for Wales. Its aim was to identify and map the creative and cultural footprint in Wales as defined by the Standard Industrial Classification (SIC) Codes assigned to Creative & Cultural Skills at that time, along with the training needs and contribution to Gross Domestic Product (GDP).

Data for Wales was sparse during 2005, with little detail submerged in UK wide reports, and hence this report was the first of its kind for this newly established Sector Skills Council, and it was also the first up to date estimation of the cultural and creative footprint in Wales since the inception of the WAG in 1999, and the prior mapping conducted by the Wales Economic Research Unit (1998).

The report draws conclusions and makes recommendations summarised in Appendix Two, which include the need for the co-ordination of future cultural research by a central CCSkills team to develop a consistent research approach across Wales and England; partnership with UK wide unions, membership bodies and leading cultural organisations to encourage data improvements for Wales; and a focus on addressing training needs.

The study relied on primary data gathered via an online and offline survey with extrapolation of results against data for Wales contained within the Office for National Statistics' (ONS) full year Labour Force Survey for 2003. This was supplemented by desk research of employment data in the respective industries for England and Wales.

The snapshot survey achieved a 21.45% response from those targeted 'directly', and a 2.8% response overall including those targeted indirectly. The survey estimated a total of 18,392 full time equivalent jobs for the cultural domains managed by Creative & Cultural Skills during 2005 in Wales, and a GDP of £278.4m. The narrow definition of 'creative and cultural industries' appointed to Creative & Cultural Skills in 2005 restricted sector employment to some 2.2% of the Welsh workforce, with consequent implications for the sector share of Welsh GDP.

The study conclusions advocate improved transparency, information sharing and co-operation in the development of Labour Market Information (LMI) for the creative and cultural industries in Wales; improved data generation, collation and administration; and the development of longitudinal data which is consistent, representative and comparable, which in turn, will improve the evaluation of the impact of the creative and cultural industries in Wales.

2.3 Project Three: An analysis of the changing approach to the role and use of evaluation and evidence for cultural policymaking and practice in Wales (2004-2014)

Building on Project One and Two undertaken during 2004-2005 the aim of Project Three – an independent research project completed in 2014 - was to *analyse the changing approach to the role and use of evaluation and evidence for cultural policymaking and practice in Wales (2004-2014)*.

Essentially, this study implicitly considers the question of how the approaches to measuring cultural value by the WG have changed to demonstrate the benefits delivered for society, drawing on comparisons with the evaluation of culture in England. The longstanding issues around the conceptual understanding and articulation of culture, along with its evaluation, is wrought with difficulty, and are played out in Wales as they are in cultural policy discourses in England.

This study commenced with a literature review of evidence-based policymaking and the evaluation of culture in England to contextualise the research for Wales and to allow for comparability.

A further review of WG cultural reports and strategies and of ACW key cultural documents between 2004-2014 was undertaken, focusing on 'intrinsic' and

‘instrumental’ descriptions of cultural value, and on evaluations of cultural programmes and services. Examples of cultural statements are included in Appendix Four and Five.

This was followed by twenty four in-depth interviews conducted during 2010, 2013 and 2014. The interviews were held with researchers from the WG Division, Knowledge and Analytical Services (KAS) and with policymakers from the WG Department for Culture and Sport. Interviews were also organised with members of Welsh Government Sponsored Bodies (WGSBs) – namely the ACW and Sports Wales, since both organisations have research functions - an aspect which served as part of the original logic for subsuming them within the WG during the 2004-2005 ‘bonfire of the quangos’, and the WAG review of Assembly Sponsored Bodies (ASPBs). Interviews were also held with cultural professionals within the ACW, and with individuals - Alun Pugh, WAG Minister for Culture, Welsh Language and Sport during 2003-2007, and Geraint Talfan Davies, Chair of ACW - both in their respective roles during 2004-2005 and at the time of the completion of Project One and Two. In addition, the Director for Wales for Creative & Cultural Skills was interviewed.

The interviewees were classified into two groups - as either ‘analytical respondents’ representing those working in research and analytical roles both within the WG and externally for WGSBs - ACW and SportsWales, or as ‘non-analytical respondents’ for those working as cultural policymakers (WG) and cultural professionals (ACW, Creative & Cultural Skills). This classification was utilised to highlight differences in the perception, beliefs, judgements, actions and values between those in ‘analytical roles’ compared to those in ‘non-analytical roles’ concerning culture and its evaluation. This classification approach also replicated in part that utilised by Johnson and Williams (2011) to evaluate the impact of social scientists in relation to WG policymaking in 2011. This classification was chosen by the author for its simplicity and clarity along with its suitability to analyse the perceptions and values of researchers and policymakers in relation to evaluating culture for policymaking and practice.

Moreover, the assessment of cultural value is in conflict with Government’s “dominant policy paradigm” (O’Brien, 2014, p. 14) for decision-making, since the measurement of the impact of cultural policy is a challenging exercise, which is highly contested by both proponents of economic approaches reliant on

quantitative and reductionist data perceiving culture as a 'public good' or "marketised forms of policymaking" (ibid. p. 14), as well as by those advocating more 'holistic' methods argued as being more representative of the totality of cultural value – intrinsic and instrumental alike.

The sixteen findings of Project Three (2014) build upon the findings and conclusions of Projects One (2004-2005) and Project Two (2005) and corroborate them, resulting in nine overarching conclusions for the thesis along with recommendations. These are upheld by the extensive literature review of cultural policy and evaluations in Wales during 2004-2014, of the challenges of evaluating culture in England, and are further substantiated by the independent reports of Andrews (2014) and Smith (2013) commissioned by the WG.

The conclusions uncover the implications of the WG policymaking journey, and identifies the need for increased clarity relating to the support available from the WG KAS Division for cultural policymakers based on improved communication and understanding of the role the Division plays and services available; for mandatory policymaker skills enhancement for evaluation within the Department for Culture and Sport; and the need for strategic directive for evaluating the cultural portfolio.

2.4 The 'Evidence Influenced Perpetuating Model for Government Policymaking' (Figure 1)

The model was also specifically developed to emphasise the importance of evidence and evaluation for cultural policy design in Wales, as well as for policy monitoring, implementation, and evaluation phases. The model however can be applied to the broader Government policymaking process, and does not relate specifically to cultural policymaking purposes alone, despite being motivated by this research.

Thus, the model offers an enhanced conceptual and practical framework for research and evaluation to support policymakers in general in the conceptualisation, engagement with, and understanding of, the critical nature of gathering evidence and the role of evaluation in the policy development, implementation and review process. Evidence should be purposefully gathered in a systematic manner and on an ongoing basis for policy design, development

and evaluation purposes, in order to address specific evaluation questions, and in accordance with the evaluation approach - whether economic, formative, summative, process, strategy, or impact.

As such, the model supports the conceptualisation of evidence and evaluation as an on-going process of data generation, collection, usage and response perceived as a cyclical and non-linear process. It also engenders best practice in relation to evidence and evaluation for government policymaking and practice across all policy areas and transcends geographic boundaries.

Key aspects of the model comprise and promote the benefit of a published 'evidence-base document' and 'evaluation framework document' alongside new Government policies to clarify at the offset the manner in which its effectiveness and efficiency will be measured when implemented, reviewed and evaluated. This highlights the evidence required and relied upon for policymaking and delivery, which also necessitates generation and collection of data by all delivery partners.

The model also emphasises the consistent publishing of commissioned evaluation outputs (reports), along with Government responses to evaluations. Responses should include a rationale for decision-making, and next steps in terms of policy development and implementation. This creates transparency in how evaluation and research documents are utilised in the policymaking process, and qualifies that the data generated has been considered and utilised by Government for policymaking.

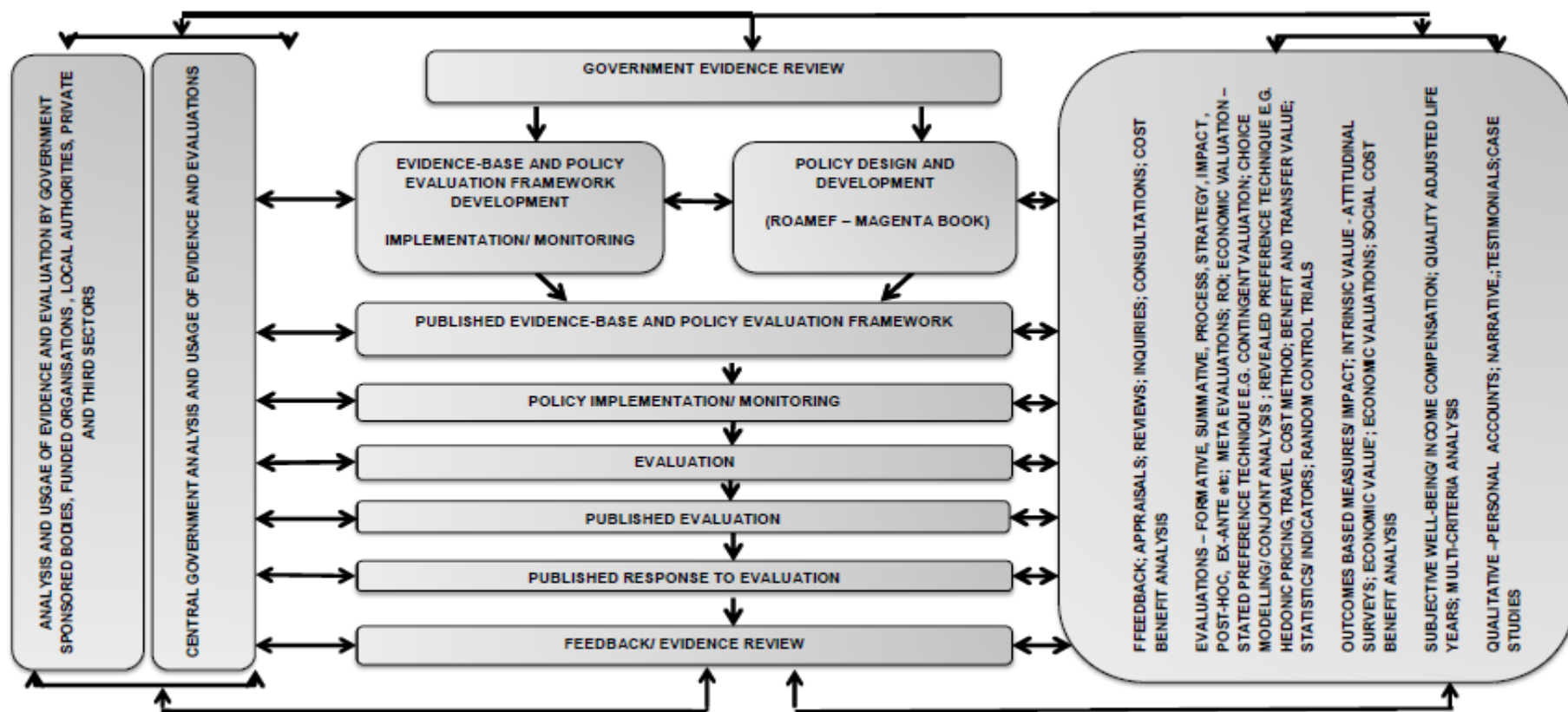


Figure 1(Project Three): THE EVIDENCE INFLUENCED PERPETUATING MODEL FOR GOVERNMENT POLICYMAKING (The model emphasises on-going evidence generation impacting on policy design and implementation, but does not necessarily suggest a cyclical pattern nor a linear process since policymaking is messy. It serves to emphasise the benefit of a published evidence-base and evaluation framework alongside a Government policy.)

In summary Project Three (2014) compares the lack of consensus around conceptualising, understanding, articulating and evaluating culture in Wales, which is also problematic in England and further afield. This simultaneously impacts on both the perceived quality and acceptance of the resultant data upon which public monies are supposedly reliant if one supports the mantra of 'evidence-based policy'. It is generally understood by beneficiaries that assessing the benefits and costs of services provided as a consequence of receiving public funding is necessary to assess value for money, but for culture this is disputed as the argument returns to whether cultural services should be funded on their own merit and outside of an accountability framework, or at least taking account of its intrinsic value. Hence the 'arts for arts sake' mantra echoed in a speech by Alun Pugh, the WAG Minister for Culture, Welsh Language and Sport in 2004:

Art for arts sake is not a bad slogan, but in hardnosed spending negotiations around the cabinet table, demonstrating a clear linkage between arts spending and these three goals carries more weight (Pugh, 2004).

In effect, this recedes to unhelpful discussion around the distinctiveness and specialness of culture, which hinders the quest and development of a 'language' for measuring the value of culture. This thesis has not attempted to propose a new 'language' to articulate cultural value, but the analysis of current approaches for the evaluation of culture in Wales have been compared with those utilised in England to contextualise the WG's policymaking journey between 2004-2014, and to identify the subsequent implications for cultural policy development in Wales which require addressing for improved practice.

Thus, an analysis of the changing approaches to the evaluation of cultural policy in Wales demonstrated a broad consensus by both policymakers and cultural professionals that there is a need for holistic methods of evaluation for cultural policy in Wales. Yet, despite this consensus, in practice, the WG predominantly relied upon 'hard data' for measuring cultural policy which had a propensity to be quantitative and reductionist in nature, and contrasted to the suspicion of its validity by cultural professionals.

Cultural policymakers in Wales on the other hand recognised the need also for a reliance on qualitative methods to investigate the effectiveness of cultural policy,

with the primary acknowledgement of the need for mixed methods for the evaluation of culture in relation to its representation of the totality of cultural value.

Hence, the ongoing cultural data weaknesses recorded for Wales during 2004-2014 is disappointing when considering the persistent calls for 'hard' or reliable evidence for cultural policymaking by various WG Ministers responsible for the cultural portfolio, such as those by Jenny Randerson in 2002, Alun Pugh in 2004, Huw Lewis in 2012, and John Griffiths at the National Museum Seminar in 2013 (Roberts et al, 2014).

Requests for a more appropriate 'language' for culture were arguably made in a more philosophical but indirect manner by Culture Secretaries for the UK Government, such as by Tessa Jowell, UK Secretary of State for Culture Media and Sport, in her essay 'Government and the Value of Culture' (2004) when she asked "how in going beyond targets, can we best find a language to capture the value of culture?" (p. 18). Similarly, by Estelle Morris, the UK Government Minister for the Arts, in 2003, when she said "we have to find a language and a way of describing its worth" (Holden, 2004, p. 19). Likewise, by Maria Miller, UK Government Culture Secretary, in a speech in April 2013.

Accordingly, in England, cultural data during 2004-2014 was also contested by both politicians, policymakers and cultural professionals alike, with marked disagreement between the proponents of economic approaches and quantified reductionist techniques compared to those propagating the need for holistic methods of evaluation for culture.

3 INTERLINKAGES

The drive towards evidence-based policy has brought with it the need to understand the relationship between policy, funding, and 'outcomes'. The need and importance of evaluation and evidence for cultural policy therefore is linked to the need for accountability, and hence capturing the value of cultural intervention driven by cultural policy is imperative. Then again, Selwood stated in a Centre for Cultural Policy Research seminar in 2004 that:

Believing in the more equitable access to cultural provision is one thing; believing that cultural provision is instrumental (and can contribute to social inclusion) is another. Providing the evidence to prove its role in societal change is something else altogether (p. 8).

Thus, cultural policy is in search of its own 'language' and expression of 'worth', and acknowledges that much of what is done is not easy to measure (Holden, 2006). Similarly, Rylance (AHRC, 2012a) asserted that:

While we might feel we instinctively understand the value of culture and its importance to our lives, defining and expressing that value is surprisingly difficult, let alone the challenge of persuading others of its importance.

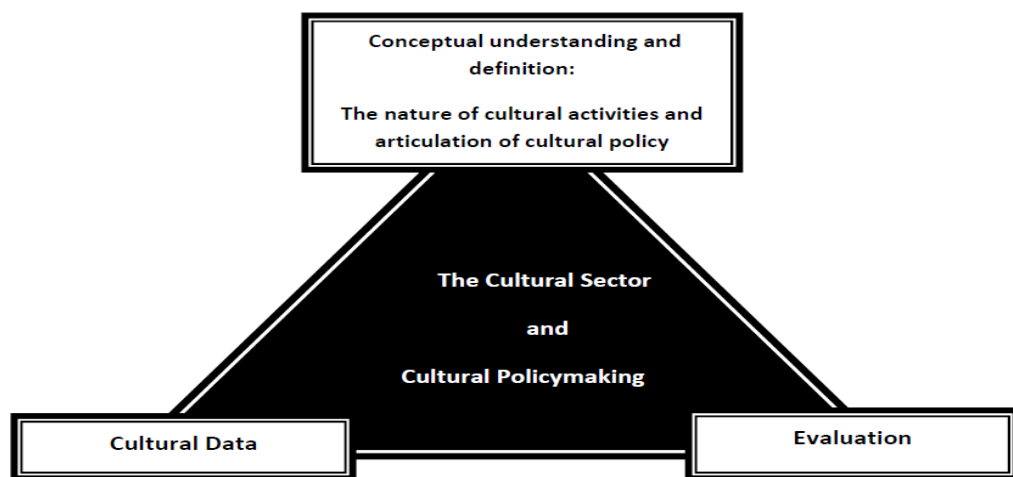
As such, the expression of the 'value' of culture within cultural policy remains difficult to demonstrate tangibly for the requirements of accountability reporting. This is evident in debates on:

- economic versus social or wider policy impact;
- monetised versus non-monetised measures for evaluation;
- the conflicting rigidity of impacts and outcomes data versus the fluidity of cultural policy;
- the challenge of consistent data versus changing cultural priorities;
- intrinsic versus instrumental values;
- objective quantitative methods compared to qualitative approaches;
- the prescriptive behaviours of funders as opposed to an enabling approach; and
- an evidence-base and evaluation practice which is data poor and inconsistent.

Thus, the three pillars of this thesis resided in the challenges involved in the conceptualisation and articulation of cultural policy; the subsequent difficulties for evaluation; and the effects on cultural data.

The 'Cultural Policy Relationship Model' (**Figure 2**) was proposed by the author in 2005 in Project One to encapsulate these three core aspects for cultural policymaking and implementation, and which have subsequently formed the three critical inter-linkages for this thesis:

Figure 2 (Project One, 2004-2005) The 'Cultural Policy Relationship Model'



These three aspects influence the development of cultural policy, and hence the cultural sector itself. Set against a devolved Welsh context, this thesis demonstrates the unfolding story of cultural evidence and evaluation in Wales 2004-2014, with the three interdependent aspects of the 'Cultural Policy Relationship Model' emphasising the relationship between them:

3.1 The Conceptual Understanding and Definition of Culture

Project One analysed the key cultural policies of the four UK administrations during 2004-2005 and their subsequent definitions of 'culture' and 'creative industries' which demonstrated the need for, and importance of, shared, and/or clear and articulated definitions and conceptual understanding of 'culture' and

‘creativity’ for policy generation, analysis, assessment, evaluation, and reporting purposes.

Likewise, in Project Three (2014), the definitions of ‘culture’ and ‘creative industries’ in Wales between 2004 and 2014 were reviewed, along with WG policies and evaluations and ACW key documents, to uncover the ‘intrinsic’ and ‘instrumental’ (Holden, 2004, 2006) descriptions of the value of culture in Wales. As stated above for Project Three (2014), this demonstrated the variance in the primary emphasis and reliance of WG politicians/policymakers on the instrumental value of culture compared to that of cultural professionals on the intrinsic value of culture.

This reflected the situation in England also, and a broad literature review of the evaluation of culture in England allowed for a similar analysis of the definitions of ‘culture’ and ‘creative industries’ by UK Culture Ministers, the Department for Culture Media and Sport, and by key cultural sector organisations and experts, allowing for comparisons to be identified across both nations.

Essentially, Project Three in 2014 brought the review of the definitions of ‘culture’ and ‘creative industries’ in Wales and England between 2004 and 2014 up to date, compared to that conducted in Project One in 2004-2005. Equally, the analysis of the ‘instrumental’ and ‘intrinsic values of culture in Project Three (2014), drawing on Holden’s ‘cultural value’ framework (2004, 2006), added to the depth of understanding of the variance in perception and focus of politicians/policymakers on the instrumental value of culture, compared to that of cultural professionals on the intrinsic value of culture.

3.2 Cultural Data

Projects One (2004-2005) and Two (2005) are indicative of the interest in the evidence-base for cultural policy in Wales as at 2004-2005 (Hill, 2007), and record the data weaknesses which echo those in England and elsewhere in the UK. They both identify key information gaps (Appendix One and Two) that need addressing to provide a more robust evidence-base with which to better inform cultural policymaking, strategy development and implementation. They also make recommendations to address the information gaps and for a range of actions to improve the application, usage, management, and promotion of

improved cultural data and evaluation practice for evidence generation and review across the sector.

Project Two (2005) records specific issues for cultural data in Wales (Appendix Two) including data collection; SIC and SOC code variances; methodological challenges for data collection; and the contextualised nature of data which disallows comparability. It also called for a 'supporting infrastructure' for the organised co-ordination of research in Wales to support the gathering of cultural data and for improved cultural and creative industries LMI for Wales, involving partnership working with UK wide agencies to improve their focus on data for Wales.

Moreover, Project Two (2005) exemplifies the effect of inconsistent measures on survey findings, with the changes in the cultural and creative industries assigned to Creative & Cultural Skills in 2005 resulting in usage of different SIC and SOC codes, making the data incomparable. These implications were experienced first-hand in Project Two (2005) in the generation of cultural data, whilst Project One (2004-2005) and Three (2014) involved analysis of existing cultural data for evaluation.

Similarly, the findings of Project Three (2014) builds on those for Project One (2004-2005) and Two (2005) - with the author's recommendations in Project One for a 'research and evaluation framework for cultural policy and strategy for Wales', research and evaluation skills training, a 'Cultural Knowledge Index' for a shared evidence-base for policymaking and implementation, and engagement with HE and research partners - also being echoed in Objectives 28, 30, 31 and 32 of the WG 'Culture and Poverty' report (Andrews, 2014). On the whole, the three Projects indicate that the evidence-base for culture in Wales remains weak and inconsistent, and appears to not have progressed during the past ten years. Equally, there remains a significant difference between the call for 'hard' evidence by WG politicians and the importance of considering and using qualitative data for evaluating cultural policy in Wales.

3.3 The Evaluation of Cultural Policymaking and Delivery

Project One (2004-2005) analysed the attempts at improving the evidence-base for culture across the UK administrations during 2004-2005, including the development of evaluation guidance and toolkits across the four UK administrations. Indeed, a priority of 'Creative Future' (WG, 2002) itself – the first WAG culture strategy for Wales - was to improve the evidence-base for culture in Wales and the systematic collection of cultural data, and subsequently, the aim of Project One in 2004-2005 was to develop an evaluative framework for cultural policy in Wales to support ongoing cultural policy development and decision making. Project Two similarly responded to the need for improved data for the mapping of the cultural and creative sector in Wales in 2005. Project Three in 2014 records the journey of cultural evaluation in Wales over the past decade and brings the research up to date.

Project Three (2014) specifically focused on the changes within evaluation practice and use of evidence in Wales 2004-2014, which has highlighted significant differences in practices between WG policymakers and their analytical colleagues, and areas of concern for development such as the need for policymaker skills development, re-enforcing the same finding in Project One in 2004-2005.

Whatever the focus of rhetorical political messaging by Government and Ministers about the economic contribution of culture, or indeed its intrinsic value, the requirements of accountability are encapsulated within the measurement of policy performance and evaluation, and are recorded instrumentally for culture through output and outcomes data - the latter being challenging due to issues of causality. This inevitably means a primary reliance on scientific quantitative reductionist measures and cost benefit analysis. This is problematic since culture and its value is difficult to define and articulate, and subsequently, difficult to measure and evaluate in quantified terms, as captured in an interview with a policymaker in 2014 (Project Three):

What's the public value we're getting in relation to expenditure? Ministers know analysis can only take you so far because you can't capture everything in quantified terms, and it doesn't for example, easily take account of the intrinsic value of culture (Interviewee Eleven, non-analytical respondent).

This is further complicated by the fact that different proponents in Wales, as in England, view the evaluation of culture as either being adequately addressed by economic measurement techniques, whilst others call for more holistic measures taking account of the intrinsic value of culture. In Wales however, there appears to be a consensus between WG policymakers/researchers and cultural professionals that holistic methods are required to evaluate cultural policy.

Hence, utilising the 'Cultural Policy Relationship Model' developed by the author in Project One (2004-2005), the turmoil around the fit of cultural policy and its evaluation within public administration in Wales is analysed over the past ten years in Project Three (2014), revealing a "huge disconnect between the public's idea of culture and what it is for, and the way that politics and policy talks about it" (Holden, 2006, p.29).

As such, the assessment of 'cultural value' is highly subjective, and determination of causality to demonstrate the impact of cultural policy is central to the ongoing quest for a suitable 'language' for culture, broadly represented in the conflicting opinions between 'policymakers/politicians' and 'cultural professionals' as in England and their perceptions of the 'instrumental' and 'intrinsic' value of culture, and subsequently between the ongoing diametrically opposed views of those upholding quantifiable, reductionist or monetised approaches compared to those preferring holistic methods, incorporating qualitative research. Hence, Holden's 'cultural value' framework (2004, 2006) provided particular insight in Project Three (2014) to analyse cultural policy and its evaluation in Wales during 2004-2014, as was Holden's (2006) assertion that:

The historic approach to the metrics of instrumental value are flawed; those of intrinsic value lack an adequate and consistent language of expression (p. 19).

As a result, policymakers and politicians cannot communicate effectively with cultural professionals about the value of culture since they are unable to agree on:

- how to articulate culture and its benefits (the conceptualisation of culture)
- how to measure the impact of cultural policies and their implementation (evaluation)

➤ how to interpret cultural data

Within an ongoing context of financial constraints, the issue of demonstrating 'cultural value' involving the effective application of evaluation approaches to measure impact will remain critical, if indeed somewhat problematic, for cultural policy.

4 METHODOLOGY AND STANDING

4.1 Methodology

The primary inductive research approach has allowed the author “to acquire insight and develop understanding” (Clarke, 2003, p. 39), acknowledging that social science “operates with due and proper caution about its predictive power” (Pawson, 2006, p.1). The author therefore has attempted “to provide an orderly description of rich, descriptive detail” (Lofland, 1971, in Patton, 2002, p. 480). But as Patton (2002) states “the world of human experience is not real ... but it is ‘made up’ and shaped by cultural and linguistic constructs” (p.96). Consequently, the author defends her predominantly qualitative approach (Project One and Three) which has facilitated depth of data giving importance to “the *subjective* experience of individuals in the creation of the world” (Burrell and Morgan, 1979 p.3), and as being highly suitable for investigating cultural value.

Usage of interviews (Project One, 2004-2005, and Project Three, 2014), questionnaires (Project One, 2004-2005), and a survey (Project Two, 2005) allowed the author to “re-examine the data without imagining that triangulation will produce a definitive account of the truth” (Seale, 2004, p. 298), but with an awareness that “research reports can only approach reality in various ways” (p. 79). Similarly, “like theories, methodologies cannot be true or false, only more or less useful” (Silverman, 1994, p.2).

The usage of interviews, described by Berg (2004) as a “conversation with a purpose,” (p. 75), is nonetheless recognised by the author as not being “a conversation between equal partners” (Kvale, 1996, cited in Berg, 2004, p. 99), since all questions are composed for a purpose and with intent. However, the interviews have allowed for structured investigation whilst allowing for flexibility, and provided maximum opportunity for “accurate communication of ideas” (Cannell and Kahn, 1968, cited in Berg, 2004, pp. 82-83). The eighteen interviews in Project One (2004-2005), along with the twenty- four interviews in Project Three (2014) have provided insight, with a good balance in the latter between ‘analytical’ (10) and ‘non-analytical’ (14) respondents, and between WG (14) and ACW/Creative & Cultural Skills (10).

Moreover, Weber (1946) cited in Seale (2004), distinguishes between the production of facts by science and the making of value-judgements for research, which also resonates with the debate on evidence and acceptable cultural metrics for the evaluation of cultural policy itself. For this reason, the primary qualitative approach applied by the author seeks depth of analysis and understanding concerning the debate around the dichotomy of 'instrumental' and 'intrinsic' value of culture, and the methods employed for its evaluation. This has highlighted the chasm between the advocates of the 'what works' mantra and the promotion by Government of an independent objective evidence-base for policymaking upon which political decisions are made, compared with subjective political decision-making, the reality of short term political cycles and Ministerial value judgements.

Ethical considerations were applied with consent and guaranteed anonymity for all interviewees, whilst consent was granted for the few quotes attributed to individuals. Three respondents interviewed during 2014 were also involved with Project One in 2004-2005, which provided opportunity for reflection - namely Alun Pugh, the WAG Minister for Culture, Welsh Language and Sport during 2003-2007 (the commissioning Minister), a WG civil servant, and a representative from ACW.

The survey used in Project Two (2005) meanwhile allowed for breadth of investigation and a pragmatic approach for mapping the creative and cultural industries in Wales. Project Two explicitly explains how LMI and GDP estimations are reached, but with reliance on particular SIC codes as at the time of the survey it was not possible to compare it to Creative & Cultural Skills' own first survey in 2004 which relied upon a different allocation of 'creative sectors' resulting in SIC code variance, as well as reliance on different source data from the Spring 2004 ONS Labour Force Survey. As such, the results are indicative and not generalisable to the entire creative and cultural population in Wales, preventing the survey from being comparable. Conducting the survey gave the author the opportunity to experience the challenge of conducting cultural research first-hand, with methodological limitations including the reliance on a non-representative sample; data inaccessibility and undercoverage; sample bias towards those with email addresses; completeness of sample returns; under-reporting; and a lack of data for Wales. Project Two was also limited by timescale and budget. In contrast, survey strengths included coverage across

the cultural and creative sector in Wales; usage of a bilingual online/offline questionnaire; breadth of questioning; and depth of information on training needs.

Subsequently, methodological triangulation across the three Projects provided substantial breadth and depth to the research in its totality, allowing for contextualisation of findings during 2004-2014 in Wales, and hence comparison with developments in other UK administrations, in particular with England. Accordingly, Project One (2004-2005), Two (2005) and Three (2014) involved considerable desk research reviewing Government and cultural sector policies, reports, and evaluations, with Project Three also relying on an extensive literature review of the evaluation of culture in England. This approach has sought to “crosscheck results for consistency and to offset any bias of a single method” (Seale, 2004, p.297) and to demonstrate accuracy and credibility of findings (Patton 1999b in Patton, 2002, p.93). As such, the overarching conclusions and recommendations of the thesis reflect and rest upon those for each Project, and are also corroborated by the conclusions and recommendations of the WG commissioned report, ‘Culture and Poverty’, by Andrews (2014). The evaluation of culture in England has also served to compare the challenges with that in Wales.

The author’s research philosophy can best be described as “subtle realism” Hammersley’s (1992, cited in Seale, 2004 p. 79), which emphasises the “plausibility” and “credibility” of her research and which acknowledges that “research reports can only approach reality in various ways” (ibid. p. 79).

Firstly, the “plausibility” of this research is emphasised in that the findings of Project One (2004-2005), Project Two (2005) and Project Three (2014) build upon and corroborate each other. Furthermore, the overarching conclusions are upheld by independent reports commissioned by the WG such as those by Smith (2013) and Andrews (2014), as well as by evaluations in Wales conducted by Jackson (2007), Adamson et al (2008), GHK Consulting (2013), Arad Research (2013), and Ecotec (2010). In this sense, the research findings can be described as highly plausible “in the light of what is already known about the subject” (Hammersley, 1992, cited in Seale, 2004, p. 79).

Equally, since “credibility refers to the adequacy of the links between claims and evidence” (ibid. p. 79)”, the author confirms that her conclusions and

recommendations reside within the evidence unveiled during each of the three Projects and their triangulated methodologies, and are further contextualised by the Wales and England based literature reviews, which include rigorous analysis of WG and ACW cultural strategies and evaluations.

Ultimately, given also that “attaining objectivity and truth in any absolute sense has become an untenable position in evaluation” (Patton, 1987, p.167), the author concurs that this should be replaced with “a search for useful and balanced information” (p. 167), and a replacement of “the mandate to be objective with a mandate to be fair and conscientious in taking account of multiple perspectives, multiple interests, and multiple possibilities” (p. 167). This has been the author’s goal, with usage of “multiple methods and triangulation of observations” (ibid. p. 169) contributing to methodological rigour. The author also concurs with Alasuutari (2000) in that thorough reading of materials provide “new insights” and so “research consists of more than just corroborating what is expected or known” (p.134). As such, the thesis provides new insights for future cultural policymaking in Wales, with the author defending her methodological approach and conceding that “to strive for a measure of understanding rather than ‘scientific truth’, whether pure or applied kind, may be the best course” (Lewis, 2003, p. 200).

Whilst the knowledge gleaned is time bound, context dependent, and reflected through the author’s own cognition, it is true that any conscious bias by the author in conducting the research could be perceived as being her honest commitment to support the formation and implementation of cultural policies in Wales, for which better evidence and evaluation practices are key. The author nevertheless did not hold any preconceptions concerning cultural data and the evaluation of cultural policy practices in Wales at the offset of the research in 2004, but her awareness of the challenges involved became more acute as the research findings accumulated during 2004-2014. Still, her judgements and extrapolation of meaning in the process of conducting the research, whilst not being value-free - arguably the case for any researcher - will have naturally influenced the findings of the research, but not negated them, all of which are grounded within the methodological triangulated research approach (Denzin, 1978 cited in Seale, 2004, p. 78), and corroborated by evidence from the literature review and external reporting in both Wales and England.

4.2 Standing

Projects One and Two, commissioned during 2004-2005, were the first of their kind in Wales for their respective organisations. 'Creative Future' (WAG, 2002) was the first WAG national cultural strategy for Wales, with Hill (2007) describing Project One as being indicative of the dominance of cultural debate in Wales around devolution and the role of the WAG. Making significant reference to Project One (2004-2005), Hill (2007) concludes:

There is much to do in developing the research base that will underpin the development, implementation and evaluation of this strategy. Whilst the evaluative framework may already exist, at least in embryonic form (James and Hill, 2005), there is much detail to be defined in terms of outcome measures and indicators (p. 5).

Reiterating the commitment within 'Creative Future' (WAG, 2002) for an improved evidence-base for culture in Wales to determine policy impact, Hill and McGovern (2005) also refer to Project One (2004-2005) and:

The need to establish benchmark data if progress is to be measured and assessed. The WAG has since been involved in developing an appropriate evaluative framework for the culture strategy (p.68).

Of critical importance for Project One (2004-2005) and Two (2005) was their dynamic political context, with the 'bonfire of the quangos' during 2004-2005 signalling "a momentous change in the governance of Wales, arguably the most radical after the creation of the Welsh Office and the National Assembly" (Morgan and Upton, 2005, p. 78). Failing "to consume the 'cultural' quangos" (ibid. p. 90), it demonstrated the tension between the WAG with its desire for greater control and 'democratic accountability' on the one hand, and the ACW on the other, which met the threat of losing its 'arm's length' status by arguing that "we believe that we move towards a Cultural Democracy by guaranteeing a Democracy for Culture" (Hill, 2007, p. 5).

As a result, the WAG commissioning official for Project One (2004-2005) confirmed during an interview in 2010 (Project Three, 2014) that the report fed into the 2006 Wales Arts Review (Stephens, 2006), but critically:

There was not an internal WAG desire to up the profile of anything evaluative at the time when the Minister was having a row with the ACW. This was a matter of timing.

This is testimony to the fact that research is a political activity and demonstrates the impact of political context on how research is then utilised and actioned. Research conducted by Johnson and Williams (2011) also concludes that “organisational and cultural factors play an important role in the process through which research findings are used in the policymaking and/or implementation process” (p. 8). This also confirms that “evidence-influenced” more accurately describes the policymaking process, as opposed to “evidence-based” (Davies et al, 2004, p. 11).

Building upon Projects One (2004-2005) and Two (2005), Project Three, completed during 2014, has reviewed developments for the evaluation of cultural policy between 2004-2014, and it is anticipated that the accumulative findings of this thesis will feed into the ongoing WG cultural policymaking journey in Wales.

5 CRITICAL REVIEW

Conveying the value of culture, a subjective and relative concept (Holden, 2004), is critical for cultural policymaking and is the basis upon which the justification of public funding is provided and performance measured for accountability purposes. The issue lies in the fact that “politics and policy find culture to be a philosophical conundrum, linguistically difficult, incapable of definition [and] impossible to measure” (Holden, 2006, p. 29). It seems rather that the discussion around cultural value in both England and Wales is finding it difficult to progress because it is grounded implicitly within the mismatch of value judgements and the polarised views of policymakers/politicians compared with cultural professionals, with the latter finding it “difficult to achieve instrumental ends in the absence of intrinsic value” (Holden, 2006, p. 26), whilst “politicians primarily value culture for what it can achieve in terms of other, economic and social, agendas” (p. 29). Thus, he maintains that:

Politics is concerned with mass social outcomes: it is about simplification and decision-making on a large scale. Art by contrast is about the individual, about complexity and subtlety (ibid. p. 28).

The incompatibility of politics and the arts is also made clear by Holden’s (2006) reference to the work of Philip Roth who is cited in a commentary by Sir Richard Eyre:

Politics is the great generaliser and literature the great particulariser, and not only are they in an inverse relationship to each other they are in an antagonistic relationship. How can you be an artist and renounce the nuance? How can you be a politician and allow the nuance? (pp. 28-29).

The difficulty for evaluating cultural policy thus resides in the debate between:

Those who believe that economics can tell the whole story of cultural value, or that economic arguments are the only means of persuading governments of the worth of the arts and culture and, on the other hand, those who believe that some aspects of cultural value can only be explained using a multidisciplinary approach. At the level of practice however, many organisations have been fundamentally changed by adopting new practices of public engagement prompted by the Public Value and Cultural Value discourses (Holden and Balta, 2012, p. 7).

Against this challenging but generic backdrop for cultural policymaking which transcends geographic boundaries, a critical review was conducted of the findings of the primary research via interviews in 2010, 2013 and 2014, and assessed against the extensive literature review 2004-2014 of evidence-based policy and of the evaluation of culture in England, of the evaluation of culture/cultural services in Wales, and of WG and ACW cultural strategies and policies. An in-depth critical analysis is contained within Project Three (2014)

The 'Cultural Policy Relationship Model' (**Figure One**) provided the research framework to support the analysis for the critical review, and draws upon its three key aspects – the conceptual understanding and definition of culture; cultural data; and the evaluation of cultural policymaking and delivery – as presented in Chapter Three. Understanding of these three core aspects in relation to Wales was significantly enhanced by the analysis of findings for Project Three (2014) which focused on answering the five key research questions detailed in Chapter One in accordance with the research aim itself – to analyse the changing approach to the role and use of evaluation and evidence for cultural policymaking and practice in Wales (2004-2014).

Critical observations made by the author when evaluating the findings from Wales for the three Projects include:

5.1 The Conceptualisation of Culture

'Cultural value' (Holden, 2004, 2006), described as the 'new instrumentalism' debate by Gibson (2008), was relied upon to support the analysis of the cultural policy discourse in Wales. Essentially, the difference of perspective between a focus on instrumental cultural policy by the WG, and the focus on the intrinsic nature of culture by ACW, is implicitly linked to the challenge of "believing in the transformatory powers of culture, and producing the kind of evidence required by the Treasury's Green Book" (Selwood, 2005, p. 114). Commentaries by Macnaught, Pinnock, and O'Neill in Selwood (2005) defend the need for measurement for the cultural sector, with the latter affirming that "it is hard to see how some form of measurement is inappropriate for cultural institutions" (pp. 122-123), and that their "objection is less to inappropriate measurement, and more to assessment and accountability per se" (pp. 122-123).

However, there has been no correlated evidence of cultural professionals in Wales viewing targets per se as being inappropriate in return for public funding, but with the source of contention remaining around WG demand and Ministerial calls for 'hard' quantifiable data for culture, such as that within the ACW 'Remit Letter 2013/14' (Lewis, 2012), "to ensure that appropriate systems are in place for collecting data and evaluating RFO's success" (p. 3). This is despite the fact that there is also a consensus amongst WG researchers, policymakers and cultural professionals in Wales that both qualitative and quantitative approaches are required for measuring cultural value.

This contrasts to England, where there is a clear divide, with some proponents giving primary prominence to 'Green Book' (HM Treasury, 2011) economic approaches for evaluation such as O'Brien (2010) who also maintains the importance of the need for the support of cultural professionals. Other supporters include Clark (2006, cited in O'Brien, 2010) and Fujiwara and Campbell (2011). Their standpoints contrast with that of Holden (2004, 2006), Hewison (2006), and Donovan (2006), who advocate methods which are representative of the totality of cultural value – intrinsic and instrumental. – and which incorporate multidisciplinary approaches to evaluation.

The British Council (BOP Consulting, 2010) in England have also expressed their concern in relation to new valuation methods such as well-being. Likewise, O'Brien (2010, p.19) cites the work of Throsby (2001), Holden (2004, 2006), and Klammer (2002, 2004) who suggest that economic value cannot capture cultural value satisfactorily in monetised form, in particular, its social aspects. The crux of the conflict is that intrinsic value cannot be measured, and if comparisons cannot be made "how do we know how (and by what amount) to allocate the scarce resources of government spending?" (Efteci, 2005 cited in O'Brien, 2010).

Steele's commentary in Selwood (2005) argues for "appropriate metrics to apply to the various forms of cultural value" (p. 126), and Gibson (2008) contends that "instrumental cultural policies are in fact policies of production" (p. 248). This contrasts with Belfiore (2002) who views them as "policies of extinction" (cited in Gibson, 2008, p. 248), and asserts that "culture is not a means to an end. It is an end itself" (p. 248).

Unfortunately though, the assertions of the ‘uniqueness’ or the ‘difference’ that culture makes were used “to argue that the forms of decision-making associated with modern government are not applicable to cultural questions” (O’Brien, 2014, p. 8). Critical to the debate is that instrumental value “on its own does not give an adequate account of the value of culture, and that, moreover, better methodologies need to be found to demonstrate instrumental value in a convincing way” (Holden, 2006, p. 17).

The implication of this for Holden (2006) is that:

Measurement is needed in order to determine whether instrumental outcomes have been achieved. Money thus flows into measurement, and only those things that can be measured get measured (p. 30).

This reflects Smith’s concerns (2013) in the ‘Arts in Education’ report for the WG, stating “that they are measured does not, in itself, make them valid indicators” (p. 3). Babbidge (2002) further cites Selwood’s (2002) work as illuminating the ‘mismatch’ between government’s objective “of formulating cultural policy on the basis of robust evidence with how policy is actually being implemented” (p. 91), and observes that the experience in the devolved nations is “broadly comparable” to Selwood’s critique of English cultural policy (p. 91). Interestingly though, Holden (2004) discerns that:

Cultural values undoubtedly play a major role in decision-making they play a curiously small role in the discourse of the cultural funding system (p. 36).

The Centre for Cultural Policy Research (2004) also cite Selwood’s (2002) assertions that “the sector’s response to the government’s insistence on accountability has been mixed” (p. 5), because of the tendency to value culture for its ‘impact’ rather than its ‘intrinsic’ value (p. 14), and for some, “the idea of using data in the arts is controversial or even anathema” (Lilley and Moore, 2013, p. 4).

Similarly, both Hewison (2006) and Holden (2004, 2006) record the “overlooking” of intrinsic value and usage of methods which “cannot grasp the essence of subjective experiences” (Holden, 2006 cited in Donovan, 2013, p. 8). Critically, O’Brien (2014) cites Ellis (2003) who heeded that if a “common and public language” (p. 8) to accommodate both intrinsic and instrumental values could not

be achieved, that “funders will tend to focus on a partial view of cultural institutions and the funded will chaff and sulk” (p. 8).

5.2 The Consequence for Cultural Data (Evidence-base)

With the focus on economic and social impact data emphasising its instrumental value, cultural data for Wales in 2014 remains porous, inconsistent, incommensurable and lacking a longitudinal approach. However, Wales suffers from comparable methodological limitations for culture as for England - such as causality, specificity, data collection, and lack of longitudinal data - with deficiencies reported by Galloway (2009), Reeves (2002), Matarasso (1997), and particularly Selwood (2002), who recorded issues such as lack of data generation and co-ordination, over-production of data, lack of robustness and progress on impact, and utilisation of the evidence for improvement.

Similar issues were highlighted in evaluations in Wales conducted by Jackson (2007), Adamson et al (2008), GHK Consulting (2013), Arad Research (2013), and Ecotec (2010) who documented key issues as being the reliance on quantitative measurement, a lack of up to date evidence, fit with SIC and SOC codes, attribution, data inputs, and comparability. WG reports by Andrews (2014) and Smith (2013) also log cultural evidence and evaluation limitations for Wales.

5.3 The Evaluation of Culture and the Methodological Implications

The difficulties associated with cultural metrics for measuring the impact of cultural policy is a challenge for both Wales and England.

Accordingly, there appears to be a shared consensus by researchers, policymakers and cultural professionals alike in Wales, as well as amongst some experts in England that quantitative data (including economic value and its monetised form) alone cannot capture cultural value satisfactorily, and hence the need for mixed methods for its evaluation incorporating qualitative data. In England, Donovan (2013) for example, advocates a more ‘holistic’ and integrated approach for evaluation encompassing mixed methods, and which, citing Bakhshi et al (2009), incorporates ‘cultural economics’ which they argue recognises “a commensurable estimate of intrinsic value” (p. 8), and thus that “economic valuation techniques can greatly strengthen the case for government

support of the cultural sector” (p. 8), but that equally a “reluctance to use rigorous economic methods has hindered rather than helped the case for the arts” (ibid. p. 8). Donovan (2013) also cites Pearce et al (2002) who propose that because “economic valuation techniques are based on people’s preferences, this is a highly democratic approach to informing decision-making” (ibid. p. 8). Likewise, Bakshi and Throsby (2010) endorse multi-disciplinary approaches for cultural evaluation, and Creative Skillet (2012) also advocate that evaluation should offer a balanced approach to including both positivistic and interpretive epistemology. Conversely, other proponents in England such as O’Brien (2010) favour ‘Green Book’ (HM Treasury, 2003) economic valuations which are based on the assumptions of “citizen and consumer” and as such is the “central focus for critiques from cultural studies over the past 40 years” (O’Brien, 2014, p. 13). He does concede nonetheless that endorsement is required by the cultural sector since the debate concerning the ability of this method to capture cultural value in its entirety is ongoing. Despite this, O’Brien (2010) rejects non-monetary methods of measurement as “not of a standard useful for government decision-making” (p.39).

Contrarily, approaches to the evaluation of cultural policy in Wales during the past ten years (2004-2014) have not resulted in a similar level of take up and emphasis on monetised ‘Green Book’ (HM Treasury, 2011) techniques as for England, but there has been a movement towards a greater focus on the impacts and outcomes of cultural policy and not just its outputs. Still, the WG have adopted the application of ‘subjective wellbeing’, a new social cost-benefit technique, for the first time in their National Survey for Wales in 2014.

Indeed, Galloway (2009) cites many, such as AEGIS (2004), Belfiore (2006), Coalter (2001), and Oakley (2004) who have concluded that “evaluation capacity and methods in the area of arts impact are generally considered to be underdeveloped” (p. 127). Galloway (2009) has also pointed to other commentators “including Matarasso (1997), Jermyn (2004) and Belfiore and Bennett (2007) who have questioned the applicability and practicality of the natural science experimental approach for dealing with the complexity of arts impact” (p. 128).

Likewise, both the ‘Arts in Education’ (Smith, 2013), and in particular, the ‘Culture and Poverty’ (Andrews, 2014) reports for WG indicate an ongoing poor

evidence-base for culture in Wales, which suggests that the situation has not improved over the last ten years.

Recommendations 28, 31, 32 and 33 of the Andrews (2014) report highlights the problematic cultural data in Wales including the lack of systematic collection of data; the need for a shared research, development and evaluation programme; the creation of a framework for cultural data; the need for the development of a 'learning network'; inconsistent non-comparable quantitative indicators considered as not wholly representative of cultural activity; a lack of impact data; and the need for robust evaluation – all of which echo the author's recommendations in the three Projects (Appendix One, Two, and Three), and in particular her recommendations for a 'Research and Evaluation Framework for Cultural Policy and Strategy in Wales' and for a 'Cultural Knowledge Index' in Project One in 2005.

Smith (2013) also heeds that measures in themselves do not make "valid" (p. 3) indicators, and suggests that "longitudinal studies might, in time, yield more substantive evidence of the relationship between arts involvement and improved learner outcomes" (p. 17).

Despite the weaknesses of cultural data identified by the author's research and upheld by the WG reports highlighted above "there is a real current systematic attempt to evaluate consistently" (policymaker respondent, Project Three, 2014). Examples provided were the 'Cauldrons and Furnaces Project' (WG, 2012a), the 'Cadw Arts and Heritage Framework' 2012-2015 (WG, 2012b), and the intention to build an 'evaluative framework' into the next strategy for museums in Wales as confirmed by CyMAL (policymaker respondent, Project Three, 2014).

Furthermore, in England, Coalter (2001) cited in Reeves (2002) acknowledged the failure of cultural services to define outcomes and assess their contribution, but that "outcome definition and measurement in most cultural services is in its infancy" (p. 22). This was also true of the WG's 'Creative Future' strategy (2002) with its focus on outputs and activities (Project One, 2004-2005). Similarly, Project Three (2014) records that economic and social impact studies have relied on quantitative and qualitative approaches but which "often records porous and incommensurable data for Wales" (researcher respondent).

As such, Adamson et al (2008) for Wales observe that “the search for a reliable set of indicators of positive social change remains something of a 'holy grail' in evaluation” (p. 5), and their conclusions corroborate the findings of the author’s research, as well as reflecting those of, for example, Donovan (2013) for England, supporting the need for a ‘holistic’ approach for the evaluation of cultural policy. Specifically, proposals for cultural data improvement by Adamson et al (2008) endorse the author’s previous recommendations in Project One (2004-2005), and are included in Appendix One. These include recommendations by Adamson et al (2008) for qualitative data as a basis for outcomes data for culture which correlate with Recommendation 5 and 9.2.5 in Project One (2004-2005); for national surveys (Recommendation 8); and in particular, for a common evaluative framework (Recommendation 1 and 4). Likewise, an information infrastructure for policymaking and implementation (Schuster, 2002, cited in Čopič, 2009), is also identified by Čopič (2009) as imperative for culture.

The author’s findings for Creative & Cultural Skills in Project Two (2005) emphasised the difficulties in generating primary data for Wales, and is corroborated by the Creative & Cultural Skills and Skillset (2011) Wales report which accentuated the limited “routine availability of data from official sources” (p. 7) and the unique character in Wales that “requires the Sector Skills Councils to deliver far more primary labour market research to fill gaps in knowledge than many, if not the majority of, other Sector Skills Councils” (pp. 7-8).

Equally, the author’s findings and recommendations for all three Projects have established the need for the cultural sector in Wales to work in partnership with academia and research councils to improve data for Wales, which are also recommendations made by Andrews (2014) for Wales and by Bakhshi, Desai and Freeman (2009) cited in Bakshi and Throsby (2010, p. 7) for England.

5.4 The Devolved Framework and the Change in Role, Use and Perception of Evaluation and Evidence for Cultural Policymaking in Wales

Whilst the importance of the role and perception of the need for evidence and evaluation for cultural policy has gained momentum in Wales, its use and delivery for cultural policymaking and practice requires development.

This is in addition to the need for increased clarity of support available from the KAS Division for policymakers within the Department for Culture and Sport based on improved communication and understanding of the role the Division plays and services available, mandatory policymaker skills enhancement for evaluation, and increased directive for cultural policymaking (Project Three, 2014). Specifically, there is significance counterpoint between the practices and skills of those working in WG research and analytical roles compared to those in policymaking roles, with the reported lack of interaction between them impacting on cultural policymaking and delivery in Wales. For example, according to WG researchers (Project Three, 2014), evidence is not considered by cultural policymakers as well as it could or should at policy design stage. 'Creative Future' (WG, 2002) - the focus of Project One in 2004-2005 - testifies to this, in that the cultural ten year strategy did not contain clear objectives and goals nor an in-built evaluation framework for implementation. Rutter (2012) also records similar issues in Whitehall.

Crucially policymakers are 'unclear' about the role KAS plays and consequently what support they can expect from the Division compared with the support they need, notwithstanding any additional resourcing implications. Addressing these issues were perceived as being beneficial for cultural policy development in Wales.

The upskilling identified as necessary for policymaker skills for evaluation in Wales in Project Three (2014), Conclusion Five, Six, Seven and Eleven (Appendix Three), compares with those required for England. Hallsworth and Rutter (2011) identified that Whitehall policymakers "recognise good policymaking in theory, but experience difficulties putting it into practice" (pp. 10-11); that "better development of the skills of policy teams within departments [are needed] including more emphasis on policy design, innovation and influencing" (p. 9); and that, moreover, "good policies depend on a blend of the political and the technocratic" (ibid. p. 11). Likewise, the Cabinet Office identified in their 'Better Policy Making' report (Bullock et al, 2001) that "policymakers also require grounding in economics, statistics and relevant scientific disciplines in order to act as 'intelligent customers' for complex policy evidence" (p. 22), with more recent developments including the Civil Service 'Policy Skills Framework' (2011, 2013a, 2013b).

Learning from cultural evaluation practice is further restricted in Wales by the fact that outputs are not consistently published by WG, which also reflects Whitehall's experience - "although evaluations are often commissioned they are often ignored" (Hallsworth and Rutter, 2011, p. 32). Similarly, the author's findings identified that WG cultural evaluations are often commissioned and managed by the same department responsible for policymaking (including Project One itself, 2004-2005), with Whitehall also recording the potential for toning down "evaluation findings that are critical, but which could lead to significant learning" (ibid. p. 32).

The findings of Johnson and Williams (2011) also highlighted the different skillsets, responsibilities, priorities and challenges for policymakers in the WG in their management of research, compared with their analytical colleagues. Additionally, Cole (2012) emphasised "policy capacity" as a general issue for the WG including "the development of technical expertise" (p. 461).

Currently, beset by financial constraints, and with a focus on policy delivery and results based accountability, WG cultural policymaking was reported as becoming more joined-up.

6 CONCLUSIONS AND RECOMMENDATIONS

This thesis has addressed the challenge of evaluation and evidence for cultural policymaking and practice in Wales during 2004-2014 drawing on comparison with developments across the four administrations in the UK for Project One (2004-2005) and with England for Project Two (2005) and Three (2014). It has utilised the 'Cultural Policy Relationship Model' (**Figure 2**) proposed in Project One in 2005 by the author to focus on the relationship between the conceptualisation, definition and understanding of culture, the metrics used to establish that value in a coherent and acceptable way for Government cultural policymaking, and the resultant cultural data. Alongside this model, Holden's (2004,2006) 'cultural value' framework was utilised, since "value has become the key theme for debating cultural policy as discussions move away from the limitations of researching and measuring impact" (O'Brien, 2014, p. 13). However, understanding the value of culture, the benefits that accrue, and the methods most suitable for its evaluation is challenging on all accounts, and is "an area often dominated by assertion" (AHRC, 2014a). Selwood (2005) describes this contested arena as "the relationship between cultural value, instrumentalism and accountability" (p. 117).

Relying on methodological triangulation (Denzin, 1978 cited in Seale, 2004, p. 78) and with an inductive approach, the depth of insight resulting from the three Projects has informed the overarching conclusions for this thesis. These, as well as the findings of each of the three individual Projects are corroborated by the independent evaluations of culture in Wales during 2004-2014 and by recent external reports commissioned by the WG, such as those by Andrews (2004) and Smith (2013).

6.1 Overarching Conclusions

Drawing upon the 'Cultural Relationship Model' (**Figure 1**) developed by the author in Project One (2004-2005), its three core aspects - the conceptual understanding and definition of culture, cultural data, and the evaluation of cultural policymaking and delivery - were relied upon as the research framework for this thesis.

The findings of each Project individually, and as a synthesised whole, has significantly enhanced the understanding of the three aspects within the 'Cultural Relationship Model' (**Figure 1**), and thus, of the relationship between the conceptualisation of culture, and the use of evidence and evaluation for cultural policymaking in Wales during 2004-2014. The culmination of the research for this thesis in Project Three (2014) specifically aimed *to analyse the changing approach to the role and use of evaluation and evidence for cultural policymaking and practice in Wales (2004-2014)*.

Accordingly, both the literature reviews in Wales and England, along with the empirical research conducted during Project Three (2014) focused on answering the key research questions below:

- What has been the role and use of evaluation and evidence for cultural policymaking?
- Has the perception of the need and role of evaluation and evidence changed, in relation to cultural policymaking and practice? How?
- What have been the evaluation approaches for culture and cultural policy? Has there been any changes in approach or developments, and what improvements are required if any?
- What have been the challenges in the use of evaluation and evidence for cultural policymaking?
- Has devolution changed the need and focus of evaluation, in particular for culture?

Moreover, the analysis of the literature relating to evidence-based policymaking and the evaluation of culture in England allowed the author to draw broad comparisons with practice in Wales, which enabled the provision of more meaningful insights into developments and limitations for the use of evidence and evaluation for cultural policymaking in Wales.

The nine overarching conclusions below, along with the recommendations are the result of the analysis and synthesised findings, conclusions and recommendations of all three Projects – Project One (2004-2005), Project Two (2005) and Project Three (2014), and include:

6.1.1 The Conceptualisation of Culture

Difficulties associated with the conceptualisation of culture are the same for Wales as for England (as indeed elsewhere), since the issues reside in the subjective and individualistic experience of cultural activity and hence its intrinsic and instrumental value is difficult to capture and define.

The WG cultural policy focus in Wales during 2004-2014, whilst recognising both the intrinsic value of culture, increasingly highlighted its instrumental wider policy benefits driven by financial constraints and a climate of austerity, with the emphasis on its economic contribution varying between 2004-2014 according to cultural policy priorities and political and Ministerial steer.

Consequently, the WG's instrumental focus for cultural policy (comparable to that relayed by UK Government) emphasised its ancillary effects in the pursuit of wider social or economic goals.

In contrast, the promotion of the instrumental value of culture (along with its intrinsic value) has not been so boldly promoted previously by ACW, and it is evident that the financial climate is driving 'real' reaction and action for ACW. Hence, over the past ten years (2004-2014) an increasing instrumental value for culture has been placed by ACW in Wales.

However, the ACW and cultural professionals in Wales continue, as can be expected, to place the primary emphasis on its 'intrinsic' value, with a lesser, but evolving, emphasis on its instrumentality. Subsequently, 'cultural value' or the value of culture in Wales, and thus its measurement, remains highly contested by policymakers and cultural professionals alike.

Thus, cultural professionals in Wales (as in England), in contrast to WG policymakers and politicians, attach primary prominence to its intrinsic value, but with an increasing recognition and appreciation in Wales of the importance

of the delivery of wider benefits due to diminishing budgets. In effect, cultural policymaking in Wales has become more instrumental in accordance with that indicated by Rhisart and While (2009a) in 2009. Instrumental cultural policy nonetheless is not a threat to the legitimacy of cultural policy, and the debate needs to focus in Wales, as elsewhere, on refining and improving the metrics of cultural value for evaluation purposes.

6.1.2 The Consequence for Cultural Data (Evidence-base)

As a result of the differing emphasis and meaning attached to culture in Wales by both WG policymakers/politicians compared with cultural professionals (ACW), the challenges for cultural data are the same in Wales as for England, with experts in both nations citing data deficiencies. Cultural data in Wales has remained porous, incommensurable and inconsistent over the past decade, lacking an infrastructure for sharing research. Limitations in cultural data for Wales such as recorded in the findings of the three Projects and by Andrews (2014), along with the absence of a body of rigorous and independent research for culture is likely to hamper cultural policy development in Wales, along with the lack of involvement and engagement in wider strategic debates in the UK and further afield around cultural policy and its evaluation.

Cultural data limitations are the same for both Wales and England. This is essentially because conflicting standpoints relating to the conceptualisation of culture for policymakers/politicians and cultural professionals in turn affects the means for its evaluation (methodology), and subsequently the data collected, perpetuating the dissent.

Equally, the reliance on, and ongoing demand by both WG and UK Government for economic, quantifiable or 'hard' data is not representative of the totality of cultural value, with policymakers/politicians emphasising its instrumental value. In contrast, the primary concern of cultural professionals – such as recorded by Holden (2004, 2006) for England, and in Wales by ACW in their corporate strategy such as 'Inspire' (2013) – is the intrinsic value of culture, with instrumental ancillary benefits viewed as secondary.

Whilst evaluation practice and the use of evidence is progressing in Wales - the challenges for cultural data and its reported limitations, along with the conflicting ongoing reaction to the perceived quality and acceptance of data by WG politicians/policymakers/researchers compared to cultural professionals (with a general preference by WG for 'hard' quantifiable data for evidence-based policymaking) - is the same as for England. This is essentially because conflicting standpoints relating to cultural value by policymakers/politicians compared to cultural professionals in turn affects both the means for its evaluation (methodology) and the data collected, perpetuating the dissent – the prior emphasising the instrumentality of culture, and the later its intrinsic benefits. It follows therefore that cultural data is either perceived as flawed in terms of scientific quantifiable hard evidence, or as resting on value judgements and a leap of faith.

Therefore, the implication for cultural policy in Wales is the fact that it is not yet clear how the consensus between WG policymakers/researchers in the KAS Division and cultural professionals relating to the need for holistic methods for evaluating culture (incorporating qualitative approaches) will then lead to advancement and improvements in both the practice of evaluation for cultural policy in Wales and cultural data, with subsequent acceptance of its robustness and reliability by WG politicians, policymakers and cultural professional alike.

6.1.3 Evaluating Culture and Methodological Implications

Methodological challenges for the evaluation of culture are the same for Wales as for England (and indeed elsewhere), in particular the determination of causality for evidence-based evaluation. This is because the difficulties associated with the “feasibility and efficacy of measuring the impact of arts activity” (Reeves, 2002, pp. 101-2) in England are mirrored in Wales. As such, it is recognised that the difficulty of measuring the impact of cultural policy is a challenge not unique to Wales. Consequently, current methods of evaluation in both Wales and England, whilst differing, are not considered satisfactory for culture, nor confidently perceived, with the value of culture remaining elusive for many.

The challenges for the approaches employed for the evaluation of cultural policy in both Wales and England include methodological limitations such as causality, specificity, data collection, and lack of longitudinal data which are well recorded

by experts such as McCarthy et al (2004) in the US, along with Selwood (2002), Galloway (2009), Reeves (2002), and Matarasso (1997) in England. Similar issues were highlighted in evaluations conducted by Jackson (2007), Adamson et al (2008), Ecotec (2010), GHK Consulting (2013), and Arad research (2013) in Wales. All three Projects have recorded the limitations of cultural data in Wales which are upheld in WG commissioned independent reports by Andrews (2014) and Smith (2013).

The biggest change in approaches to the evaluation of cultural policy in Wales over the past ten years has been the shift in emphasis to impact and longitudinal analysis and to measuring outcomes.

Hence, key developments in approaches to the evaluation of WG cultural policies and programmes in Wales 2004-2014 have included a greater focus on policy impact and outcomes with the application of new social cost-benefit techniques adopted by the WG such as subjective wellbeing for their National Survey for Wales in 2014 for the first time. There has been a greater focus by WG also on more systematic evaluation. Further improvements to the evaluation of culture include a more strategic approach to evaluation across the cultural portfolio and methods incorporating the further use of the National Survey for Wales. Decreasing budgets also is one of the rationales for making evaluation more strategic, broader, and reliant on other reliable and recognised sources of evidence, including international evidence of successful policy interventions by other Governments. Consistent indicators for the 'Programme for Government 2011-2016' (WG, 2011) will also be particularly important for comparability. Issues of causality remain, but with the WG making greater use of quasi-experimental methods for social research and usage of control groups, to enable determination of cause and effect more confidently. Equally, the sometimes florid and aspirational language of WG and ACW cultural policy and strategy, often dominated by assertion along with the rhetoric of policy, is not helpful in clarifying policy and strategic aims, objectives and goals.

Similarly, the ACW commitment to utilising the HM Treasury's 'Magenta Book' in their 'Operational Plan 2013/14' (2013b), along with the promise to re-examine the 'Revenue Funded Organisations Survey' during 2013/14 and the need for a more broadly defined 'Public Satisfaction Survey' demonstrate that measurement tools for the arts are also evolving. Normally however, WG

directive, such as that via Remit Letters, usually dictate the improvements anticipated. For example, the WG 'ACW Remit Letter 2013/14' (Lewis, 2012), "to ensure that appropriate systems are in place for collecting data and evaluating RFO's success" (p. 3).

Additionally, there also appears to be a shared consensus by researchers, policymakers and cultural professionals in Wales with advocates of 'holistic' measurement approaches for culture in England, such as Donovan (2013), who believe that quantitative data alone (including economic value and its monetised form) cannot capture cultural value satisfactorily, and hence the need for mixed methods for its evaluation incorporating qualitative techniques. Thus, researchers, policymakers and cultural professionals in Wales agree that both qualitative and quantitative approaches are required for capturing the intrinsic and instrumental value of culture.

This contrasts with those whose primary concern is the adoption of economic approaches compliant with the HM Treasury's Green Book (2011) and monetised techniques for cultural evaluation within the accountability framework of Government, such as advocated by O'Brien (2010) in England, even though he maintains that they should not be used in isolation and embrace a "cultural discourse" (p. 9) - in essence, the primary emphasis on expressing value within a government framework. O'Brien (2010) does concede however that economic valuation could "be included as part of multi-criteria analysis" (p. 9), or placed within a "narrative framework" (p. 39) that qualitative methodologies provide, such as the attitudinal surveys linked to economic value proposed by Bakhshi and Throsby (2010).

Citing the work of Clark (2006) and Selwood (2010), O'Brien (2010, p. 17) maintains that:

As a discussion in Clark (2006:62) exemplifies, the need to fit the cultural sector's understanding of value into central government's standard framework for evaluating decisions is simply unavoidable. It is especially unavoidable given the increasing demands on decreasing resources expected across the public sector for the foreseeable future (Selwood 2010).

In this sense, it could be perceived as advantageous for policymakers, politicians and cultural professionals in Wales to focus on considering, debating and potentially applying new and evolving measurement techniques for evaluating culture which fit within the frameworks of accountability, since instrumental cultural policy continues to emphasise quantitative indicators. Moreover, this would be beneficial since the WG continues to rely primarily on quantitative measures for the evaluation of culture.

As such, application in Wales of new measurement techniques such as ‘cultural economics’ (Bakhshi and Throsby, 2010) may assist in that progressive conversation.

Nonetheless, the fit of cultural policy within the accountability framework of Government remains problematic for both Wales and England, and hence why the quest for a ‘language’ for culture continues – one which can be shared by policymakers/politicians and cultural professionals alike.

Similarly, it appears that both policymakers/politicians and cultural professionals in Wales and England need to move closer in relation to their diametrically opposed views of cultural value, in the attempt to develop and apply evaluation methods suitable for conveying the value of culture within accountability frameworks.

6.1.4 The Devolved Framework and the Change in Role, Use, and Perception of Evaluation and Evidence for Cultural Policymaking

The WG are on a policymaking journey in line with its own structural and functional development as a relatively young devolved Government in Wales, with one policymaker in 2014 (Project Three) confirming that “policymaking and administrative capacity within the WAG were issues during the establishment and evolution of the Welsh Government” (Interviewee One, non-analytical respondent). Currently, policymaking is described as becoming more joined-up taking account of cross-departmental priorities with a focus on delivery and measurable accountability, with a “real current systematic attempt to evaluate consistently” (Interviewee Eleven, non-analytical respondent, Project Three, 2014).

The role, use and perception of evaluation and evidence by the WG as a whole has increased between 2004-2014, but was described as 'iterative' with a focus on systematic evaluation. Whilst policy evaluation for culture specifically has also gained recognition and momentum in Wales, its delivery in practice remains difficult and somewhat elusive impacting on the resultant cultural data. Consequently, making the case for culture increasingly requires "new arguments" (ACW, 2013a, p. 18) for policy, and subsequently a reliance on evidence and evaluation as a justification for public funding, but demonstrating the impact of cultural policy remains challenging in Wales, as elsewhere.

However, the maturity of debate and exploration of the potential of developments in approaches for the evaluation of culture has not been comparable to that in England, such as social cost-benefit analysis or cultural economics (Bakhshi and Throsby, 2010), apart from the initial use of subjective wellbeing by the WG in 2014. There has been an increased focus rather by the WG on cultural policy impact and outcomes compared to the reporting of outputs and activities as recorded during 2004-2005 for the evaluation of 'Creative Future' (WG, 2002), but with WG researchers still describing a tendency for policy goals to be related to activities not outcomes, and a lack of in-built evaluation at policy design stage.

The development of WG evaluative capability generally, and for cultural policy evaluation specifically, can be rationalised nevertheless in the context of a relatively new devolved administration in Wales and the subsequent ongoing strengthening of policymaking. Thus, whilst England have travelled further in the consideration and application of newer techniques for evaluating culture, this does not automatically translate into it being a successful nor suitable path for cultural evaluation which ultimately aims at least to maintain its budgets for publicly funded cultural services and programmes. On the other hand, the attempts in England at developing new cultural metrics which build consensus amongst the disparate voices of policymakers/politicians and cultural professionals, and which conform with the 'Green Book' (HM Treasury, 2011) valuation approaches for non-market goods, is to be recognised at least as a means of progressing the debate around measuring the value of culture, and one which could be beneficial for Wales as a result of increased engagement in UK wide debate.

Moreover, the evaluation of cultural policy by WG policymakers was considered to be critical to the whole policymaking and delivery process, in particular to support ongoing policy learning.

Furthermore, the past decade (2004-2014) has seen a softening of the entrenched conflicting stances of the WAG and cultural professionals as at 2004-2005 compared with 2014. The WAG 'bonfire of the quangos' and failed merger to consume the "cultural quangos" (Morgan and Upton, 2005, p. 90) demonstrated the tension between the WAG and its desire for greater control, scrutiny, and 'democratic accountability' on the one hand, and the intent of ACW for maintaining the 'arm's length' principle for culture and the arts. This led ACW to meet the threat of losing its 'arm's length' status and the challenge of democratic accountability by arguing that "we believe that we move towards a Cultural Democracy by guaranteeing a Democracy for Culture" (Hill, 2007, p. 5). The 'Wales Arts Review' (Stephens, 2006) commissioned by the WAG to bring the conflict to an end, stated that "the lack of clarity on setting the strategy is the main cause of the tension between the present Minister and ACW" (p. 15), and offered a 'roadmap' "to ensure a balance between artistic freedom and democratic accountability" (p. 17), recommending the set-up of the Culture Board for Wales.

Currently, beset by financial constraints, and with a focus on 'measurable accountability' and policy delivery, cultural policy in Wales seeks "new arguments" (ACW, 2013, p. 18) for a centralised position on the political stage, but there is no evidence of a disharmonious relationship between WG and ACW as at 2014, which could indicate greater clarity on who sets cultural policy and consequently, an acceptance of an accountability framework for the cultural sector. It appears that the devolved framework in Wales has matured since 2004-2005, and the WAG's poorly conceived and orchestrated (Morgan and Upton, 2005) attempt at incorporating ACW within the machinery of government.

6.1.5 The Implications for Cultural Policy Development in Wales

In addition, there is an acceptance by WG policymakers, researchers and cultural professionals in Wales that "evidence-influenced" rather than "evidence-based" (Davies et al, 2004) is a better reflection of the reality of cultural policymaking,

and that adopting such an approach may bode well for future cultural policymaking. However this rests purely not only on improving evaluation methods for cultural policy which do not disregard subjective qualitative techniques and 'soft' data, but also on agreement relating to the essence of cultural value – intrinsic and instrumental, as well as commitment and potentially mandatory action by the sector to advance cultural data in Wales.

It should be recognised however that a move away from dependence on a rhetorical evidence-base for cultural policymaking by the WG and towards an “evidence-influenced” approach (ibid. p. 11) may not be achievable in reality. This concurs with Selwood’s (2002) observation in England of the ‘mismatch’ between the intentions of government to rely on an objective evidence-base for cultural policymaking compared with policy implementation (p. 91).

Unfortunately, as demonstrated by the conclusions of Project Three (2014) - the commitment extolled in the WAG’s first cultural strategy for Wales, ‘Creative Future’ (2002) to improve the evidence-base for cultural policymaking and practice to determine policy impact - has not yet become a reality, and convinced the cultural sector to take action in a participatory fashion.

6.1.6 Support by the WG KAS Division for Policymakers within the Department for Culture and Sport

The young devolved framework of the WG inevitably has specific consequences for Wales. Development in terms of the application of evaluation for WG cultural policymaking includes the need for increased clarity relating to the type of support available from the KAS Division for policymakers within the Department for Culture and Sport based on improved communication and understanding of the role the Division plays and services available.

Conversely, ongoing ‘ad hoc’ usage of the KAS Division by the Department for Culture and Sport - due to lack of communication and understanding of their role and support available - could be particularly detrimental for cultural policymaking in Wales, given the complexity and measurement challenges for the evaluation of cultural activity, and the need for progressive evaluation practice by cultural policymakers.

Added challenges for evolving evaluation practice for cultural policymaking in Wales include ongoing potential resourcing challenges for the cultural portfolio – not only by the KAS Division, as well as overall WG decreasing budgets, and the relative small spend by the WG on culture of around 1% (WG, 2014) compared to the total Departmental Expenditure Budget for Wales requiring continued “new arguments” (ACW, 2013, p. 18) for the political centrality of the cultural portfolio.

However, despite the establishment of the KAS Division in 2010, and the continued growth of the WG research team, with a research lead appointed during 2013 for the Sustainable Futures Analytical Team within the KAS Division (which includes coverage for cultural policy), as well as evidence of a keenness by the KAS Division to support cultural policymakers – resources will continue to be planned and utilised in relation to the delivery of the priorities of the ‘Programme for Government 2011-2016’ (WG, 2011).

Still, it should be noted that “the development of the organisation of research and evaluation practice more generally by KAS is progressive and growing, as it continues to embed itself within the machinery of government” (Researcher, Project Three, 2014).

6.1.7 Cultural Policymaker Skills

Equally, realisation of the potential for increased use and embedding of the services available for policymakers from the KAS Division was perceived by policymakers as being beneficial for future cultural policy effectiveness in Wales. A key area for development includes the need for mandatory evaluation training for cultural policymaker skills enhancement. This concern is further illuminated by the stark difference in the skills, mind-set, practice, expectations, beliefs, and pressures relating to cultural policy evaluation between WG researchers (analytical) compared to WG policymakers (non-analytical), with the prior group viewing the application of evidence and evaluation for cultural policymaking by policymakers as being ‘vague’ and constrained by the lack of clarity of goals due to political ambiguity and time pressures. The need for policymakers to consider the evidence-base and build in evaluation requirements for cultural policy development at the outset of policy design was also viewed by researchers in KAS as being critical. Hence, the need for cultural policymaker skills development

and upskilling in the use of the evidence-base for culture, as well as for evaluation practice.

Of policymakers, Johnson and Williams (2011) also commented that “some are explicit that they don’t know about social research and/or that they don’t take any notice of social research!” (p. 28). The author did not find evidence of this, but rather, a gathering of momentum and will by cultural policymakers for greater use of evaluation and evidence for policymaking and practice, in the attempt to base policy decisions on a firmer evidence-base.

6.1.8 A Strategic Approach for Cultural Policy Development and Evaluation

The author’s review of WG evaluations and reports and of ACW strategies during 2004-2014 indicate the need for an improved strategic directive for the use of evaluation and evidence for the cultural portfolio by both the Department for Culture and Sport and the KAS Division.

Thus, a consolidated and strategic approach to researching and evaluating cultural policy is required for Wales, incorporating the systematic collection of data, and a shared evidence platform for Wales. Poor data for culture in Wales and the lack of data-sharing observed during 2004-2005 in Project One and Project Two has not seemingly progressed in Wales over the past ten years. This is by now an area requiring clear strategic and enforced guidance by the WG for the cultural sector (potentially as a condition of grant) in order to achieve improved cultural data for Wales and to address the ongoing incomparable and inconsistent cultural data which has been prevalent during 2004-2014. This situation should not drift for a further ten years with no action. Similarly, a recommendation to engage with HE and research partners was also made in Project One in 2005.

Likewise, Project Two in 2005 called for a ‘supporting infrastructure’ for the organised co-ordination of research in Wales to support the gathering of cultural data and for improved Labour Market Information for Wales on the cultural and creative industries, including through partnership working with UK wide agencies to improve their focus on Wales related data.

These recommendations are echoed by Andrews (2014).

Project One (2004-2005) also recommended a 'Research and Evaluation Framework for Cultural Policy and Strategy in Wales' and a 'Cultural Knowledge Index' in 2005, and given the lack of progress, this is now essential for cultural policymaking progress in Wales. Objective 31 of the 'Culture and Poverty' (Andrews, 2014) report also identified that "over time, if this research were available it would enable policymakers, cultural organisations, and local programmes to become 'smarter' in terms of what is offered, how it is evaluated, and how it is sustained and maximised" (pp. 67-8).

6.1.9 The Devolved Framework in Wales

Devolution has provided unique circumstances for cultural policymaking in Wales within its 'iterative' policymaking journey, with a WG policymaker in Project Three in 2014 describing the "real current systematic attempt to evaluate consistently" compared to that ten years previously, stating that "the use of evidence by the WG since 1999 has significantly evolved along with the **Assembly** itself" (Interviewee Eleven), and that:

The use of evaluation by the Welsh Office, and then by the WG since 1999, can be described as 'iterative' and as being inextricably linked to the shaky evolution of what the Assembly were struggling to do, and it is currently much more embedded than it was then (Interviewee Eleven).

Another WG policymaker in Project Three (2014) recalls that:

Policymaking and administrative capacity within the Assembly were issues during the establishment and evolution of the Welsh Government. Greater scrutiny is now apparent by the National Assembly of Wales, and it has grown in the policy areas it is responsible for, with more powers anticipated following the recommendations made by the Silk Reviews (Interviewee One).

Hence, the developments and challenges for evaluation recorded in this thesis are indicators of the significant shift and progress made by the WG during 2004-2014 in relation to the role and use of evidence and evaluation for effective cultural policymaking and practice, with the broader developments indicative of the WG policymaking journey in Wales. Essentially, a policymaker describes the benefit of the latter below:

A benefit of the vast experience of collaborative government in Wales was that 'everybody had to talk to each other', which could be described as 'a new democracy', but, equally as 'a new experiment' (Project Three, 2014, Interviewee Eleven).

Another policymaker confirmed that:

Culture and its evaluation remain important to the WG and the Assembly and it is likely to be in the future, as its powers evolve (Project Three, 2014, Interviewee Twenty Four).

A cultural professional also stressed that:

The arts are not created in an instrumental way, and there is a feeling that the debate is maturing in Wales, particularly in relation to distinguishing the nation's distinctiveness post devolution, with culture and the arts seen as part of the make-up of Wales. Wales would be a different place if arts were more central (Project Three, 2014, Interviewee Eighteen).

Specifically, the development in the WG's policymaking journey as part of its organic evolution has created the desire for joined-up policymaking and a focus on policy delivery based on the principles of 'results based accountability', and resulted in specific developments for cultural policymaking taking account of the 2014 cross-departmental priorities driven by the First Minister's Delivery Unit, which include the Economy, Raising Educational Attainment, Better Health, and Supporting Children, Families and Deprived Communities (Bell, 2014).

Consequently, the impetus for differentiated policy for Wales as a consequence of devolution, and the continued evolution of the National Assembly for Wales - still only fifteen years old - has provided Wales with a more focused opportunity to safeguard and promote its culture, both locally and internationally. This has resulted in an increase in the importance of evaluation for WG cultural policymaking.

6.2 The Evidence Influenced Perpetuating Model for Government Policymaking

Evaluation of cultural policy by WG policymakers was considered to be critical to the whole policymaking and delivery process, in particular to support ongoing policy learning. Thus, following analysis of the study's findings, the author's 'Evidence Influenced Perpetuating Model for Government Policymaking' (**Figure 1**) was developed to support the understanding of the critical nature and role of evidence and evaluation for cultural policymaking in Wales, given the need also for cultural policymaker skills development, and for increased usage of the available support services by analytical colleagues in the KAS Division.

The model was also developed to support WGSBs and cultural organisations that are in receipt of public funding, such as those revenue funded organisations (RFOs) receiving grant funding from the ACW. Making the provision of such funding dependent upon the collection, generation and evaluation of cultural performance data, would encourage a focus on the delivery of benefits by cultural organisations for the public of Wales.

Additionally, whilst various official policy development models exist to clarify the policymaking process such as 'ROAMEF' contained within the 'Magenta Book' (HM Treasury, 2011), the author's proposed 'Evidence Influenced Perpetuating Model for Government Policymaking' (**Figure 1**) conceptualises and highlights the ongoing process of generating, analysing and using evidence and evaluation for the policymaking cycle. The author hopes that the model will be of particular assistance for policymakers, who may not be as confident as their analytical colleagues in the use and application of evaluation and evidence for policymaking and implementation, and subsequently may not fully appreciate the impact that this has on the development of effective and efficient policies.

The model also highlights the importance of a continuous flow of evidence throughout the design, implementation and evaluation of policy. Whilst this model can be applied to wider Government departmental policymaking, the model was specifically developed to endorse greater rigour in the practice of generating, collecting, reviewing, analysing, utilising and applying evidence and evaluation to support cultural policymaking in Wales.

The Model also upholds the exemplar practice by the WG KAS Division in publishing the ‘Welsh Language Strategy Evidence Review’ (WG, 2012c) and the ‘Welsh Language Strategy Evaluation Framework’ (WG, 2013) alongside ‘A Living Language: A Language for Living, Welsh Language Strategy 2012-2017’ (WG, 2012d), and incorporates this practice to support the design phase of policy development. This practice has been specifically recognised as an area for improvement to support the design phase of cultural policy development. The Model also endorses the idealised goal of Government transparency in their usage of evidence and evaluation for the entire policymaking and decision-making cycle.

6.3 Recommendations

Recommendations made by the author include:

- 6.3.1 An overarching ‘National Strategy or Framework for Research, Evaluation, and Evidence for Culture in Wales’, and a ‘Cultural Evidence Portal for Wales’, to support learning and cultural policymaking and practice, led by the WG Department for Culture and Sport and the KAS Division
- 6.3.2 A strategic ‘Evidence and Evaluation Plan for Culture in Wales’, led by the WG Department for Culture and Sport and the KAS Division, incorporating the commissioning of culture related research
- 6.3.3 Increased analytical support, guidance and advice to be provided from the WG KAS Division for policymakers within the Department for Culture and Sport, Cadw and CyMAL, and for ACW and Sports Wales
- 6.3.4 A long term strategic approach to cultural policymaking for Wales sitting outside the five yearly election cycles in Wales
- 6.3.5 The need for smart objectives and evaluation built in to cultural policy at the design phase

- 6.3.6 Mandatory evaluation training for WG cultural policymakers, and upskilling of ACW grant beneficiaries in evidence generation, collection and analysis, as a condition for funding
- 6.3.7 Publishing of the evidence-base and evaluation framework documents for key cultural policies and action plans, such as demonstrated by the exemplary approach provided by the WG KAS Division for the 'Welsh Language Strategy 2012-2017' (WG, 2012)
- 6.3.8 Consistent publishing of evidence and evaluations for culture by WG, ACW and stakeholders across Wales
- 6.3.9 Development of more reliable key WG cultural performance indicators to enable data to be tracked long term
- 6.3.10 Engagement in UK wide cultural policy and evaluation debate, and more joint-working with HE, research councils, think tanks and the new Public Policy Institute for Wales, including a cultural research fund for Wales
- 6.3.11 A structured platform for a heightened public voice in Wales to strengthen cultural democracy, building on the new 'Well-being of Future Generations (Wales) Bill' (WG, 2014b) announced on 7 July 2014, encouraging planning for culture over the longer term. In essence, policymaking should have at its core, a long term vision for culture in Wales
- 6.3.12 Development of a 'Culture Charter for Wales', based on a long term strategic approach to cultural policymaking sitting outside the five-yearly election cycles, building upon cross-party manifestos, and setting out overarching WG ambitions. This builds upon the concept of an 'Arts Charter' proposed within the Wales Arts Review (Stephens, 2006). In essence, cultural policymaking should have at its core, a long term vision for culture in Wales
- 6.3.13 A review of WG cultural funding taking account of the democratic mandate (Holden, 2006) for cultural policymaking and services, and the minimum allocation of one percent of the annual total WG Departmental Expenditure Budget for the funding of the cultural portfolio

It is envisaged that further benefit would be incurred from strategic leadership by the WG Department for Culture and Sport and the KAS Division for the co-ordination of, and progressive practice for, cultural evidence and evaluation for policymaking in Wales, not only through addressing WG organisational challenges, but by planning to achieve cultural data improvements which incorporate the capacity and outputs of the research teams within ACW and SportsWales. Consequently, the evidence-base for culture in Wales could be significantly enhanced to achieve more reliable, comparable, consistent national cultural data for Wales, building on longitudinal data.

Conversely, to maintain the lack of progress for the cultural evidence-base, as identified in 'Creative Future' (WG, 2002), could be detrimental to safeguarding the cultural portfolio in Wales. Indeed, the need for strategic and enforced guidance and directive by the Department for Culture and Sport for improving the evidence-base and the evaluation of cultural services is clear – both for the development of practice internally within the WG, as well as externally by WGSBs and other recipients of public funding, making the provision of evidence for the measurement of cultural services effectiveness and efficiency a condition of public funding.

Thus, the concerns around cultural data robustness which appear to not have been addressed during the past decade, 2004-2014, and the WG's stated intentions for improving the overall practice of evaluation is particularly important for culture. Improvements required included the need to look at a more strategic approach to evaluating key programmes for a consistent view across government, better ways of evaluating impact, in particular for cultural policy (acknowledged as challenging in both Wales and England); and for improved longitudinal data (Researcher, Project Three, 2014).

A 'National Strategy or Framework for Research, Evaluation, and Evidence for Culture in Wales' would also complement the call for WG long term planning for policy as is promoted by 'The Well-being of Future Generations (Wales) Bill' (WG, 2014) announced on 7 July 2014, which itself could provide a structured platform for a heightened public voice in Wales to strengthen cultural democracy.

Equally, whilst the need for culture to constantly re-invent and connect itself to wider policy agendas such as poverty and education has added to the challenge

for cultural policymaking in Wales, along with its increasingly instrumental focus – both the impetus for differentiated policy for Wales, and the ongoing evolution of WG policymaking per se, has also provided Wales with a more focused opportunity to safeguard and promote its culture, both locally and internationally.

In the meantime, there is plenty to be done in advancing the case for culture in Wales as is contended by the ACW in their evidence to the ‘Wales Arts Review’ in 2006:

We believe that we move towards a Cultural Democracy by guaranteeing a Democracy for Culture (Hill, 2007, p. 5).

As recommended above, perhaps one way of achieving this is the idea put forward by the author during a discussion with Alun Pugh (the previous WAG Minister for Culture, Welsh Language and Sport during 2003-2007), which related to the potential for a minimum allocation of one percent of guaranteed funding for the cultural portfolio from the annual total WG Departmental Expenditure Budget. In follow up correspondence with the author, Alun Pugh states:

I'm attracted to the idea of having a 1% of total expenditure earmarked for culture, a 'penny for the arts' protecting their place both in good times and in times of adversity (2014).

6.4 Conclusion

Finally, the author asserts that:

6.4.1 Cultural instrumentality is not a threat to the legitimacy of cultural policy, which is in agreement with Gibson (2008), and that the debate needs to focus in Wales, as elsewhere, on refining and improving the metrics of cultural value for evaluation purposes. In essence this is a quest for ‘valid’ indicators (Smith, 2013) which are reflective of ‘cultural value’ (Holden, 2004, 2006).

6.4.2 Continuing WG budget reductions for culture during 2014 reflecting a similar scenario for much of the wider public sector in Wales and that of the UK Government, provides a sharpened focus on results based accountability and joined-up policy delivery which is supportive for cross-

cutting action and priorities, with the cultural portfolio capable of flexible response to evolving policymaking needs.

- 6.4.3 The importance of the continued exploration of the multiple meanings of 'cultural value' (Holden, 2004, 2006), and hence its evaluation, should continue to be explored in the UK, with engagement in the debate by Wales supporting its evolution both nationally and locally.

Similarly, the AHRC (2012b) endorses that:

If we do not engage with the meanings that have been attached to culture in the past, and with the explorations and discussions that are going on in other parts of the world today, then our understanding of these issues in the UK will be weakened (p.3).

To conclude, as has been already stated, the WG is on a progressive policymaking journey, with Ministerial calls for an improved cultural evidence-base highlighting the need for improvement of the evidence-base for culture. With an observation by a researcher that policymaking currently is "a lot weaker than it should be and [that] the evaluation process is compromised" (Project Three, 2014, Interviewee Six), further devolved powers for Wales as anticipated by Silk (2014), and an emphasis on policy delivery and results based accountability will make evaluation and evidence increasingly critical requirements to measure progress against the current 'Programme for Government 2011-2016' (WG, 2011), and for effective policymaking in Wales.

Additionally, the subsequent focus on creating differentiated policies for Wales offers an ongoing opportunity for tightly constructed evaluation practices to be designed and embedded to support WG policymakers and Ministers to deliver change for Wales. Nevertheless, the often florid and aspirational language of WG and ACW cultural policy and strategy, often dominated by assertion along with the rhetoric of policy, is not helpful in clarifying policy intentions, including its strategic aims, objectives and goals. Likewise, believing in the intrinsic nature of culture and its transforming power is equally difficult to interpret and record compared to the challenge of stipulating the instrumentality of cultural policy – both requiring an evidence-base which is plausible and acceptable by both politicians/policymakers and cultural professionals alike.

For culture, itself an elusive concept, progress in Wales requires clarity of cultural policy goals; evaluation practice built in at policy design stage; debate and agreed implementation of progressive evaluation practice for cultural policy; definitive and decisive action by the WG Department for Culture and Sport the KAS Division to address the findings of this thesis, upheld by the recently WG commissioned reports by Smith (2013) and Andrews (2014); and a partnership approach across the cultural sector to improving the evidence-base and evaluation practice for cultural policy in Wales. With increasing devolved powers, and the hope for more 'Made in Wales' policies, cultural policymaking can continue to evolve, underpinned by the application of evaluation and the demand for evidence. Culture itself allows for differentiation for Wales in an increasingly globalised world, but it is likely, for cultural policy, that "new arguments" (ACW, 2013, p. 18) will need to be continually made, as a pre-requisite for its centrality on the political stage, as well as for funding purposes.

There is no reason why publicly funded innovative services for culture cannot be guaranteed for Wales, but evidence will be demanded, and evaluation of their impact and benefits will be key. Given the difficulties associated with this task, whilst not unique to Wales, it is time nevertheless to address the data deficiencies and apply corrective action for the application of evaluation for cultural policy. In this sense, this thesis is a call to action for the WG and cultural sector in Wales to collectively work together to demonstrate the value of cultural services through the application of acceptable and evolving evaluation approaches for the assessment of their 'value' and 'worth' for the public of Wales.

Therefore, whilst recognising the challenges involved in the conceptualisation and articulation of culture and cultural value in Wales, and the subsequent difficulties associated with the application of evaluation approaches and use of evidence for cultural policymaking - as is the case in England and further afield - this research encourages reflection to enhance evaluative practice and cultural data for Wales, and to support the ongoing WG cultural policymaking journey, since "politics has struggled to understand culture" (Holden, 2006, p. 9).

Whilst calls for 'cultural legitimacy' (Holden, 2006), 'cultural democracy' (Hill, 2007, p. 5) and 'specialness' will also undoubtedly persist in relation to culture, it seems that being 'special' is no longer enough. It's time for culture to grow up

and be counted. To enable that, the evidence must stack up, and the methodology endorsed by policymakers, politicians and cultural professionals alike, since the evaluation of cultural policymaking and practice in Wales must make the case for culture.

Accordingly, this thesis encourages debate about cultural value in Wales which is constructive and strategic in nature, and which recognises that the potential of 'Made in Wales' WG cultural polices could offer extraordinary innovative solutions for cultural services for the nation. Demonstrating their value and the transition from assertion to evidence for cultural policymaking and evaluation practice however is likely to remain challenging, with the need to progress the understanding of the value of culture and the methods best suited for its evaluation. Agreeing with Holden's (2006) appeal for a "democratic mandate from the public" (title page) to legitimise cultural value, Davies (2008) also suggests that:

The trick here, it seems, is to get the public to find a language to express cultural value, rather than allowing either the cultural professional or the politicians to fix the language, giving the arts and culture a democratic mandate that is much deeper and direct (p. 267).

Indeed, this may be the key for progression in Wales "towards a Cultural Democracy by guaranteeing a Democracy for Culture" (Hill, 2007, p. 5) which the ACW argued in its own defence ten years ago during the bonfire of the quangos by the WAG during 2004-2005. With the introduction also in 2014 of the 'Well-being of Future Generations (Wales) Bill' (WG, 2014b) encouraging sustainable public services and long term planning, as well as the engagement of the public in 'national conversations' offering the "opportunity for everybody to inform the long term goals of public services in Wales" (Cuthbert, 2013) – the time may be right for an inclusive debate on cultural value in Wales, with the public at its centre.

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8 GLOSSARY OF TERMS

ACW	The Arts Council of Wales
AHRC	The Arts and Humanities Research Council
ASPBs**	Assembly Sponsored Public Bodies
Creative & Cultural Skills	The Sector Skills Council for the creative and cultural industries in the UK
Creative Skillset	The Sector Skills Council for the Creative Industries, -film, television, radio, fashion, animation, games, visual effects, textiles, publishing, advertising and marketing communications.
DCMS	Department for Culture Media & Sport, UK Government
GDP	Gross Domestic Product
LMI	Labour Market Information
SIC	Standard Industrial Classification
SOC	Standard Occupational Classification
WAG*	Welsh Assembly Government
WG*	Welsh Government
WGSBs**	Welsh Government Sponsored Bodies

* Prior to May 2011 the devolved administration in Wales was known as the Welsh Assembly Government, which was established in 1999. The Welsh Government and the National Assembly for Wales were then established as separate institutions under the Government of Wales Act 2006. The Government is referred to in that Act as the Welsh Assembly Government, but to prevent confusion about the respective roles and responsibilities of the National Assembly and the Government, the devolved administration became known as the Welsh Government in May 2011.

Consequently, the 'Welsh Assembly Government' or 'WAG' is used in this overview when referring to Report One and Two written during 2004-2005, or when referring to the period up until the Government's change of name in May 2011. Post this date, the new name for the devolved administration in Wales is used, being 'Welsh Government' or its acronym 'WG'. Both names refer to the devolved administration in Wales, and as such are used as appropriate.

** ASPBs is the term utilised during Report One and Two (2004-2005) to reflect the terminology used at the time to represent public bodies funded by the Welsh Assembly Government. During the writing of Project Three in 2014, the term 'Welsh Government Sponsored Bodies' or 'WGSBs' is used by the Welsh Government (WG) to refer to those bodies sponsored by the WG.

9 APPENDICES

APPENDIX 1: PROJECT ONE (2004-2005) CONCLUSIONS

(Commissioned by the Welsh Assembly Government, 2004-2005):

PART A: The Development of a Research and Evaluation Framework for Cultural Policy and Strategy in Wales.

PART B: 'A Cultural Knowledge Index: The Evidence Base'

KEY CONCLUSIONS (PART A):

- | | |
|-------|--|
| 9.2.1 | For further debate relating to the understanding, definition and articulation of 'culture' and 'creativity' for cultural policymaking, along with its underpinning conceptual framework, taking into account the various toolkits and technical guidance documents produced by UK administrations e.g. the DCMS Evidence Toolkit (2004), in order to support future cultural policymaking. This approach must transcend organisational and functional boundaries. This should involve discussion around the nature of culture and the articulation of culture policies, strategies and activities. |
| 9.2.2 | For a strategy that clearly defines Welsh Assembly Government aims for the commissioning, gathering, specification, identification, collation, recording, management, implementation, analysis, promotion, resourcing, and understanding of cultural data, and for cultural research and evaluation in Wales. This should include the development of a Cultural Research and Evaluation Framework for Culture Policy and Strategy in Wales , incorporating a Cultural Knowledge Index - an online portal to provide easy access to information and for sharing research outputs in a central location. This will support the enhancement of the cultural evidence-base whilst addressing the data weaknesses; will support learning and best practice; and help minimise duplication and wasted resources. |
| 9.2.3 | To address the current information gaps identified by commissioning a strategic national programme of cultural research and activity. |
| 9.2.4 | To identify and develop the current skills and capabilities of professionals managing research and evaluation practice for cultural organisations, ASPBs, local government, the WAG and its partners in Wales. These should include the application of both quantitative and qualitative techniques. |
| 9.2.5 | To focus on developing a more outcomes (as well as outputs) based approach to cultural evaluation, and the collection of data which can demonstrate the impact of cultural policies, programmes and projects, or their cost/benefit. |
| 9.2.6 | To develop a partnership approach to address the challenge of data weaknesses in Wales, its systematic collection and evaluation. All stakeholders involved in the provision, development and review of publicly funded cultural services have a role to play. Developments should take account of, and incorporate the private and voluntary sectors. Involvement in UK wide debate on the challenges of evaluating culture, in particular its social impacts, would also be beneficial. |

INFORMATION GAPS:

Priority Action 1: Creating Evidence Based Policies

- **Concept Definition.**
- **National Cultural, Welsh Language and Physical Activity Participation, Attendance and Attitudes Survey** (re-iterated from a sport dimension under Priority Action 5 below)
- **Shared Evaluation and Research**
- **Evaluation and Monitoring Guidance and Toolkits**
- **Archives Council Wales:** There is a need to address the partiality of information available on archives service participation.
- **Welsh Books Council:** In support of findings of the Joint Marketing Strategy report (October 2003), research is required to assess the market size for books in Wales.

Priority Action 2: Laying the Foundations (Young People)

- **Longitudinal research into creativity in education**

Priority Action 3: Professional Arts and Artists

- **Identification of the social and economic impact of particular culture/sporting activities in Wales:** There is a lack of contemporary information relating to major domains within the cultural arena, such as theatre.
- **Research to provide spatial indicators of skills shortages,**

Priority Action 4: Culture and Communities

- **Clarity of Concepts:** e.g. 'well-being', 'motivation', 'confidence'
- **Culture and its cross-cutting effects**
- **Local Authority Statistics** – for comparability

Priority Action 5: The Culture of Sport and Active Recreation

- **National Cultural, Welsh Language and Sport Participation, Attendance and Attitudes Survey** (as in Priority action 1 above): a need for large scale, consistent, disaggregated participation data
- **Behavioural data**
- **Use of the Natural Environment in Wales: An annual survey into participation across cultural domains**

Priority Action 6: Culture and the Economy

- **Longitudinal research:** across both arts and sport
- **Employment and Skills Gaps**
- **Electronic Archive Portal for Wales** - Web access to archive collections

Priority Action 7: Cultural Diversity

- *Representative unbiased samples/ control groups in research and surveys*
- *Equality and representative samples*
- *Tackling Disadvantage:* more research for under-represented groups

Priority Action 8: National Ambition – International Reach

- *Identity, Image and the Welsh Language*
- *Technology and the dissemination of information*
- *Recommendations for addressing information gaps:*

RECOMMENDATIONS:

Recommendation 1: Establish a Cultural Research and Evaluation Framework for Wales (Overarching Framework incorporating all other recommendations below)

Recommendation 2: Establish an Analytical Division within the Culture, Welsh Language and Sport Directorate.

Recommendation 3: Establish the Cultural Knowledge Index: The Portal for Wales.

Recommendation 4: Establish an Evaluation Toolkit for Wales.

Recommendation 5: A National Co-ordinated and Integrated Strategic Research Strategy for Culture Welsh Language and Sport; a more Qualitative Focus for Research

Recommendation 6: The development of Cultural Evaluation Guidelines and Targets for Welsh Assembly Government Culture Division and related ASPBs.

Recommendation 7: Develop a Partnership Approach and programme of working with The UKES Wales Evaluation Network.

Recommendation 8: Improved Data Collection: An Annual National Culture, Welsh Language and Sport Participation, Attendance and Attitudes Survey.

Recommendation 9: Research Excellence through Collaboration with Higher Education

Recommendation 10: New Social and Economic Impact Study for Culture, Welsh Language and Sport

Recommendation 11: Skills Appraisal of Research and Evaluation Capability.

Recommendation 12: The establishment of A Skills and Training Partnership Group for the evolving Wales Sector Skills Councils e.g. Creative and Cultural Skills, Skills Active, People First.

Recommendation 13: An Events and Festivals Evidence Database (within the Cultural Knowledge Portal for Wales)

Recommendation 14: A Best Practice Evidence Database

Recommendation 15: Welsh Language – A Regular Survey of Usage and Trends in Wales

APPENDIX 2: PROJECT TWO (2005) CONCLUSIONS

(Commissioned by Creative & Cultural Skills – the Sector Skills Council for the creative and cultural industries, 2005).

RECOMMENDATIONS:

- **Co-ordinated Research, Commissioning and Scoping**
- **A partnership approach** – improvement to the collation and specification of data requirements for Wales
- **Addressing Training Needs**
- **Brand Capitalisation** (Creative & Cultural Skills)
- **A Supporting Infrastructure:** to understand and respond to industry training needs, and for an appropriate and adequate support infrastructure

CONCLUSION:

The report advocates improved transparency, information sharing and co-operation in the development of LMI for the creative and cultural industries in Wales which can adequately inform a workforce development strategy that serves the needs of individual practitioners, organisational and societal goals equally, accommodating potentially competing interests and motivations. With access to new data where there are currently gaps, and reliance on consistent, representative and comparable longitudinal data for Wales - future workforce development needs of the creative and cultural industries can be addressed more effectively along with employability trends, leading potentially to improved productivity.

Creative & Cultural Skills has an advocacy role to play at a strategic level in assuring that information on the creative and cultural industries and its training needs is improved significantly over time, and is collated, accessible, and systematically analysed. This in turn will lead to an improved evidence- base for evaluating creative and cultural industries activity in Wales.

Of course, this is also dependent upon individual practitioners, employees, employers, organisations, and businesses actively voicing their training needs, and on training providers satisfying those needs. A partnership approach between all parties will identify training needs; voice those needs strategically, nationally and locally; enable effective and efficient response to those needs through the provision of effective education and training opportunities; and secure the identification and provision of best practice and benchmarking.

It is evident also that improvement in LMI data generation, collation, and administration is required for Wales. This in turn will support evaluation, knowledge, services and policy development, and ultimately, the measurement of the impact of creative and cultural industries in Wales in the future.

APPENDIX 3: PROJECT THREE (2014) CONCLUSIONS

The key conclusions for this study include:

The Conceptualisation of Culture:

Conclusion 1: The challenges for the conceptualisation and articulation of culture and subsequently for its evaluation and the development of its evidence-base in Wales are comparable to that in England due to the fact that culture is complex, intangible, and individualistic and conflicts with the political rhetoric of an 'objective evidence-base' and with normative measurement approaches utilised for evaluation, viewed by many cultural professionals and experts as simplistic, reductionist, and positivistic, failing to capture the true value of culture, and impact of cultural policy. An increasingly instrumental focus for cultural policy and strategy is evident by both WG and ACW driven by decreasing budgets and a climate of austerity.

The WG cultural policy focus in Wales during 2004-2014, whilst recognising both the intrinsic value of culture, highlighted its instrumental wider policy benefits, driven more recently by financial constraints and a climate of austerity, but with the emphasis on its economic contribution varying between 2004-2014 according to cultural policy priorities and political and Ministerial steer. Similarly for ACW, along with its focus on intrinsic value, the promotion of the instrumental value of culture has not been so boldly promoted in the past ten years by ACW as in 2014, and it is evident that the financial climate is driving reaction and action for ACW. Hence, over the past ten years (2004-2014) an increasing instrumental value for culture has been placed by ACW in Wales. However, the ACW and cultural and arts professionals continue, as can be expected, to place the primary emphasis on its 'intrinsic' value, with a lesser, but evolving, emphasis on its instrumentality. Subsequently, 'cultural value' or the value of culture in Wales, and thus its measurement, remains highly contested by policymakers, politicians and cultural professionals alike. This is comparable to England, where the Ministerial emphasis has been on the instrumental contribution of culture over its intrinsic value, with cultural professionals leaning towards the latter followed by instrumental benefits.

Conclusion 2: The emphasis on culture as a 'cross-cutting' theme 'in and of itself' within policymaking and practice as at 2004 has evolved to it currently being described in 2014 as 'contributing to' cross-departmental or cross-cutting priorities. This implies movement for culture in relation to policymaking and delivery from being an end in itself, which could be argued as being a focus on its inherent intrinsic value, towards provision of its instrumental benefits:

Culture is a whole policy area under the Department for Culture and Sport, but it also contributes to cross-departmental or cross-cutting priorities/themes – the economy, poverty, health and raising educational attainment. Culture contributes and makes a difference to big priorities (non-analytical respondent).

The WG is evolving in the direction of being more joined up. You have to ask yourself what did the previous description of culture being a "cross-cutting theme" actually deliver in practice? Now there is cross-departmental action starting to take place, with Education, to implement Dai Smith's report, and the

Tackling Poverty/ Communities First parts of the Government, to deliver Kay Andrews' report. What matters is not attaching a dignified label to something, saying it is a 'cross-cutting theme', but whether coherent and practical cross-departmental action is taking place in reality (non-analytical respondent).

This concurs with the literature review of the cultural discourse in Wales contained within WG and ACW documents, and that described in Conclusion One above.

The Consequence for Cultural Data:

Conclusion 3: The difficulties in conceptualising, articulating, understanding and evaluating culture are manifested in the resultant cultural data for both Wales and England alike, with the focus on economic and social impact data emphasising its instrumental value which often records porous and incommensurable data. Currently, beset by financial constraints, and with a focus on 'measurable accountability' and policy delivery, cultural policy in Wales seeks "new arguments" (ACW, 2013a, p. 18) as public funding tightens across Europe, and the Ministerial call for an evidence-base for culture is clearly indicative of both political and technocratic control. But whilst evaluation practice has progressed in Wales over the past decade in terms of application, cultural evidence remains weak. Equally, whilst the demand by WG for an improved evidence-base for cultural policy in Wales has remained consistent during the period of the research 2004-2014, its delivery remains problematic.

Conclusion 4: Cultural data for Wales in 2014 remains porous, inconsistent, incommensurable and lacking a longitudinal approach, as was recorded in 2004 in the findings of Project One (Appendix Two), and in 'Creative Future' (WG, 2002), the Assembly's first national cultural strategy for Wales which identified the need for 'evidence-based policies' (p.25) and for the systematic collection of data for culture. Ultimately, Wales suffers from comparable cultural data problems to those in England, with deficiencies being reported by Galloway (2009), Reeves (2002), and Matarasso (1997) for England, in particular Selwood (2002) recording issues such as lack of data generation and co-ordination, over-production of data, its lack of robustness, lack of progress on impact, measurement challenges in evaluating the effects of cultural policy (impact), and utilisation of the evidence for improvement. For Wales, issues reported by Ecotec (2010) include reliance on quantitative measurement, a lack of up to date evidence and fit with SIC and SOC codes, attribution, data inputs and comparability as being key issues. The findings of Jackson (2007), Adamson et al (2008), Andrews (2014), GHK Consulting Ltd (2013), Smith (2013), and Arad Research (2013) in Wales also correlate with the data limitations for culture in England.

The author's review of WG evaluations and reports and of ACW strategies in Project Three (2014) endorse the findings of the author in Project One (2004-2005) and Two (2005), in that a consolidated and strategic approach to researching and evaluating cultural policy is required for Wales, along with the systematic collection of data and a shared evidence platform for Wales, and are also confirmed by Andrews (2014).

This is due to the fact that the poor data for culture and lack of data-sharing observed during 2004-2005 has not seemingly progressed in Wales over the past ten years. This is by now an area requiring clear strategic and enforced

guidance by the WG for the cultural sector in order to achieve improved cultural data for Wales (potentially as a condition of grant), along with up-skilling for policymakers in relation research and evaluation. This situation should not drift for a further ten years with no action. Hence, limitations in cultural data for Wales such as recorded in the findings of the three Projects and by Andrews (2014) along with the absence of a body of rigorous and independent research for culture is likely to hamper cultural data in Wales, including the lack of involvement and engagement in wider strategic debates in the UK and further afield around cultural evaluation.

Likewise Project Two in 2005 records similar issues (Appendix Three), including lack of data gathering by cultural organisations; difficulties in mapping SIC and SOC codes to match the organisational boundaries of cultural and creative Sector Skills Councils; methodological challenges for data collection; and the contextualised nature of data which disallows comparability. It also called for a 'supporting infrastructure' for the organised co-ordination of research in Wales to support the gathering of cultural data and for improved Labour Market Information for Wales on the cultural and creative industries, including through partnership working with UK wide agencies to improve their focus on Wales related data.

The findings of Project Three also build on those for Project One (2004-2005) and Two (2005), with the author's recommendations in Project One for a 'research and evaluation framework for cultural policy and strategy for Wales', research and evaluation skills training, and for a 'Cultural Knowledge Index' in terms of a participatory approach to the development and use, and access to, an evidence-base for policymaking and implementation being echoed in Objectives 28, 30, 31 and 32 of the 'Culture and Poverty' report for WG by Baroness Andrews in 2014. This report specifically records the poor systematic gathering of data for Wales, its lack of robustness, and the need for a co-ordinated approach to research including for improved evaluation practice. Similarly, a recommendation to engage with HE and research partners was also made in Project One in 2005. Hence, external WG reports such as by Andrews (2014) and Smith (2013) corroborate the conclusions of Project Three and uphold the findings and specific recommendations.

Conclusion 5: Both policymakers and researchers are aware of the need for policymakers to develop clearer objectives and goals for policy design, and for the consideration of evaluation from the outset of the policymaking process, which was reported as not always being the case for culture. It was also noted that "good evaluation evidence rests as much on the design and implementation of policy as it does on the design of the evaluation" (ACW, 2013b, p. 22). Researchers also felt generally that they were asked to get involved "too late in the policymaking process," and so the corollary is the need for their involvement in the set-up of evaluation and at the outset of policymaking. They also advocated a mechanism for routine collection of data, baseline data, and indicators of success, to measure progress compared with, for example, similar programmes internationally.

Of policymakers, Johnson and Williams (2011) commented that "some are explicit that they don't know about social research and/or that they don't take any notice of social research!" (p. 28). The author did not find evidence of this, but rather, a gathering of momentum and will by cultural policymakers for greater use of evaluation, in the attempt to base policy decisions on a firmer evidence-base.

Conclusion 6: KAS are eager to support WG cultural policymakers, but policymakers do not understand KAS' role clearly who are themselves restricted by capacity limitations.

Consequently, there is a need for increased clarity relating to the support available from the KAS Division for policymakers within the Department for Culture and Sport based on improved communication and understanding of the role the Division plays and services available. *Equally, whilst policymakers commission evaluations for their own policy areas, and in the process of doing so are able to seek advice and support from KAS, they are not mandated to do so. Consequently, it follows that not all research and evaluations commissioned by policymakers are known to KAS. This could impact on the process and quality of cultural policymaking within the WG, and a rather disjointed approach to managing research and evaluation.*

It is recognised nonetheless that there are resource as well as methodological implications for policy areas which are cross-cutting such as culture. Critically though the Sustainable Futures Analytical team within KAS (which includes support for the Department for Culture and Sport) did not have a research lead for culture until 2013, due to lack of capacity, despite provision of ad hoc advice for policy colleagues. Still it was confirmed that “KAS are increasingly involved with the Culture and Sport Department in developing its future evidence plans” (analytical respondent).

However, realisation of the potential for increased use and embedding of the services available for policymakers from the KAS Division was perceived by policymakers as being beneficial for future cultural policy effectiveness in Wales, and would result in improved evaluation and evidence for progressive cultural policymaking, evaluation practice, and an improved evidence-base for culture in Wales. This in turn would also lead to a greater role and use for evaluation and evidence for more effective and informed policy that achieves its goals for culture.

When asked about the impact of potentially enhanced support from KAS, a policymaker confirmed:

Greater support from KAS would result in more reliable evaluation and evidence in the first place to inform further action. There is a greater role and use for evaluation and evidence which would then lead to more effective and informed policy that achieves its goals. However, policymakers in general need to be clearer about defining their objectives and goals, and evaluation should be properly considered from the outset of the policymaking process. This has not always been the case. We have been, and still are, on a policymaking journey (non-analytical respondent).

Conversely, ongoing 'ad hoc' usage of the services of the KAS Division by the Department for Culture and Sport and the cultural portfolio could be particularly detrimental for cultural policymaking in Wales, given the complexity and measurement challenges for the evaluation of cultural activity.

This concern is further illuminated by the stark difference in the mind-set, practice, expectations, beliefs, and pressures relating to the delivery of evidence and evaluation between those in analytical roles compared to policymakers (non-

analytical), with the prior group viewing the application of evidence and evaluation for cultural policy by policymakers as being 'vague', not compliant with the Green Book (2011), and constrained by the lack of clarity of goals due to political ambiguity and time pressures.

Conclusion 7: There is significance counterpoint between the practices and skills of those working in WG research and analytical roles compared to those in policymaking roles, with the reported lack of interaction between them impacting on cultural policymaking and delivery in Wales. It is also evident that there is a lack of strategic approach and implementation for research and evaluation to support cultural policymaking in Wales.

Crucially cultural policymaking in Wales is currently constrained by policymaker skills for evaluation which concur with the findings of Project One (2004-2005). This is further compounded by the fact that policymaking training (including evaluation) for policymakers is not mandatory; the fact that policymakers are 'unclear' about the role KAS plays and consequently what support they can expect from the Division compared with the support they need; along with the restriction of support from the WG KAS Division due to resourcing implications.

Training for policymaking is not mandatory, but is regularly advertised and offered at Welsh Government offices across Wales. There is a push now for measurable accountability – reinforced, I think, by the annual publication of the Programme for Government performance indicators – and evaluation is critical to understanding the progress made. In all of the training that I have received, it has been consistently stressed that evaluation is an integral part of the policy-making process. KAS's role however is not clearly understood by policymakers, so there's a bit of a communication issue, and there is a resourcing issue also, even though they are eager to support us (non-analytical respondent).

The Approaches to Evaluating Culture:

Conclusion 8: The difficulties associated with the “feasibility and efficacy of measuring the impact of arts activity” (Reeves, 2002, p. 101-2), including the need for “improving the quality and responsiveness of data” (p. 104), and “to strengthen impact methodologies and evaluation practice” (p. 104) in England (as well as further afield) are mirrored in Wales. As such, it is recognised that the difficulty of measuring the impact of cultural policy is a challenge not unique to Wales. Consequently, current methods of evaluation in both Wales and England, whilst differing, are not considered satisfactory for culture nor confidently perceived, with the value of culture remaining elusive for many.

The challenges for the approaches employed for the evaluation of cultural policy in both Wales and England include methodological limitations such as causality, specificity, data collection, and lack of longitudinal data which are well recorded, including by McCarthy et al (2004) in the US, along with Selwood (2002), Galloway (2009), Reeves (2002), and Matarasso (1997) in England. Similar issues were highlighted in evaluations conducted by Jackson (2007), Adamson et al (2008), Ecotec (2010), GHK Consulting (2013), and Arad research (2013) in Wales.

Conclusion 9: There appears to be a shared consensus by researchers, policymakers and cultural professionals in Wales, as well as amongst some experts in England that quantitative data (including economic value and its monetised form) alone cannot capture cultural value satisfactorily, and hence the need for mixed methods for its evaluation incorporating qualitative data. For example, Donovan (2013) argued in England for a more holistic and integrated approach advocating mixed methods incorporating both qualitative and quantitative techniques, encompassing cultural economics citing the work of Bakhshi et al (2009) *which* can strengthen government support for culture, and which conversely, if rejected, could hinder the case for culture.

Donovan (2013) argues however that the approach should be proportionate in terms of cost and size, and synthesised (as stated previously) “within an overarching evaluation framework such as multi-criteria analysis” (p. 16). Donovan (2013) also believes that measures should focus primarily on expressing the intrinsic values of culture first and foremost, with the wider instrumental social benefits viewed as secondary. Creative Skillet (2012), for example, also advocate that evaluation should offer a balanced approach to including both positivistic and interpretive epistemology.

Conversely, other proponents in England however such as O’Brien (2010) favour Green Book (HM Treasury, 2003) economic approaches to the evaluation of culture. He does warn nevertheless that they should not be used in isolation, since the approach needs to gain cultural sector support, and that the debate concerning the ability of this method to capture cultural value in its entirety is ongoing.

Conclusion 10: Despite the differing emphasis in evaluation approaches in Wales and England, there remains an overarching emphasis and reliance on quantifiable or ‘hard’ evidence in both nations for the evaluation of cultural policy by politicians and policymakers. Cultural professionals in both Wales and England however believe qualitative or ‘soft’ data to be equally ‘valid’ and important for cultural evaluation, as reported by Smith (2013). WG researchers also heed the guidance within the Treasury’s ‘Green Book’ (2011) and ‘Magenta Book’ (2011) (with the ACW more recently committing to adhere to the latter) but they share the same issues surrounding the evaluation of cultural policy in Wales as their counterparts in England, which reside largely in relation to causality.

Conclusion 11: The evaluation of cultural policy in Wales during the past ten years (2004-2014) however has seen a movement towards a greater focus on the impacts and outcomes of policy and not just its outputs with the application of ‘subjective wellbeing’, a new social cost-benefit technique, adopted by the WG for their National Survey for Wales in 2014 for the first time. Methodologies by the WG normally have relied on mixed approaches including for example surveys, focus groups, interviews, case studies, and testimonials producing both qualitative and quantitative data.

Critiquing impact data for emphasising the ancillary benefits of culture and for making “little progress over the past decade of evaluation and research” (O’Brien, 2014, p. 40), disputes in England have centred around whether economic valuation is capable of taking account of intrinsic value, or whether the latter resides independently of it, and therefore is not measurable.

Conclusion 12: Approaches to the evaluation of cultural policy in Wales nevertheless have not resulted in a similar level of take up and emphasis

on monetised 'Green Book' (Treasury, 2003) techniques as for England and advocated by O'Brien (2010), in line with the marketised form of policymaking and the dominant policy paradigm.

In England, there is a clear divide between proponents who give primary prominence to the 'Green Book' (HM Treasury, 2011) monetised approaches such as O'Brien (2010) but who maintains also the importance of the need for the support of cultural professionals, and his citing of Clark (2006), as well as advocates such as Fujiwara and Campbell (2011). but whose standpoints contrast with that of Holden (2004, 2006), Hewison (2006), and Donovan (2013) who advocate methods which are representative of the totality of cultural value – intrinsic and instrumental.

The British Council (BOP Consulting, 2010) in England have also expressed their concern in relation to new methods such as well-being, since "there remains a debate about how these measurements are used as governments seek to express these measures in monetised units that can be applied instrumentally within systems of public management" (p. 7). Likewise, O'Brien (2010, p.19) cites the work of Throsby (2001), Holden (2004, 2006), and Klammer (2002, 2004) who suggests that economic value cannot capture cultural value satisfactorily in monetised form, in particular, its social aspects. The crux of the conflict is that intrinsic value cannot be measured, and if comparisons cannot be made "how do we know how (and by what amount) to allocate the scarce resources of government spending?" (Efteci, 2005 cited in O'Brien, 2010).

Bakshi and Throsby (2010) advocate multi-disciplinary approaches such as 'willingness-to-pay' giving "direct estimates of economic value that audiences attach to their experiences" (p. 6), but crucially, they emphasise the need for, both "accounting for the pure cultural values of the arts as distinct from their economic contributions, when assessing the public value created by cultural institutions" (p. 6).

However, for advocates such as O'Brien (2010) the evaluation of cultural activity subsidised by Government is dominated by economics, and the usage of monetised approaches such as propagated by the HM Treasury's 'Green Book' (2003), and its more recent 2011 edition. These approaches convert social benefits into monetised accounts of value. Moreover, economic valuations are based on the assumptions of "citizen and consumer" which have been "a central focus for critiques from cultural studies over the past 40 years" (O'Brien, 2014, p. 13). Consequently, O'Brien (2010) upholds the HM Treasury's 'Green Book' (2003) rejecting non-monetary methods of measurement as "not of a standard useful for government decision-making" (p.39), referring to the findings of CASE (DCMS, 2010), which expressed concerns around the 'usefulness', 'validity', 'time-consuming', 'expensive' and 'narrow' nature of 'willingness to pay', but a more favourable acceptance of 'subjective well-being' described as 'practical' and capable of capturing a wider range of benefits along with their monetary equivalence, for which existing data was available.

In Wales, 'subjective well-being' is being trialled by the WG within the 2014 National Survey for Wales, and generic developments in KAS's approach to evaluation have included increased use of quasi-experimental approaches, use of counterfactual and control groups, and longitudinal research.

Despite this, it appears that there is agreement amongst experts in both Wales and England that cultural metrics are generally unsatisfactory, but with ongoing attempts in England at developing new techniques. Inevitably though the debate

continues such as recorded by the ongoing AHRC (2014) 'Cultural Value Project').

The Devolved Framework in Wales:

Conclusion 13: The WG are on a policymaking journey which is described as 'iterative' in line with its own structural and functional development as a relatively young devolved Government in Wales. Policymaking is becoming more joined up taking account of cross-departmental priorities driven by the First Minister's Delivery Unit, which include the economy, raising educational attainment, better health, and supporting children, families and deprived communities (Bell, 2014). There is an increased focus by the WG on cross-departmental action and results based accountability. For culture, devolution and a desire for 'Made in Wales' policies appears to embrace the opportunity to use its 'distinctiveness' as a discourse for modernity, and as an increased momentum for cross-cutting policymaking. KAS also confirmed that "over the past couple of years, analytical professions have worked more closely together and how building the evidence base requires a multi-disciplinary approach" (analytical respondent).

The Role Use and Perception of Evaluation and Evidence:

Conclusion 14: The role, use and perception of evaluation and evidence by the WG as a whole has increased between 2004-2014 and was described as 'iterative' with a current focus on joined-up policy delivery and measurable accountability. Whilst policy evaluation for culture specifically has also gained recognition and momentum in Wales, its delivery in practice remains difficult and somewhat elusive impacting on the resultant cultural data. Consequently, making the case for culture increasingly requires 'new arguments' for policy, and subsequently a reliance on evidence and evaluation as a justification for public funding, but demonstrating the impact of cultural policy remains challenging in Wales, as elsewhere.

Whilst the importance of the role and perception of the need for evidence and evaluation for cultural policy has gained momentum in Wales, its use and delivery for cultural policymaking and practice requires development in terms of the application of evaluation for cultural policymaking includes the need for added support for policymakers, skills enhancement and increased directive for cultural policymaking in terms of strategic planning for the use of evaluation and evidence. Addressing these issues were perceived as being beneficial for cultural policy development in Wales.

Additional support for cultural policymakers from the KAS Division (whilst having resource implications) would be welcomed.

This is disappointing when considering the ongoing references and calls by Ministers for 'hard' evidence for recognising the 'value' and 'worth' of cultural policymaking, such as propagated by Jenny Randerson, the first Culture Minister in 'Creative Future' (WAG, 2002), to the calls by Alun Pugh (2004), WAG Minister for Culture, Welsh Language and Sport in 2004 in his speech at the ACW Conference, to that contained in the 'ACW Remit Letter 2013/14' from Huw Lewis (2012), Minister for Housing Regeneration and Heritage in 2012, and that made by John Griffiths, Minister for Culture and Sport in his speech at the National Museum Seminar in October 2013 (Roberts et al, 2014). These

compare with similar requests made by Tessa Jowell, UK Secretary of State for Culture Media and Sport in her essay 'Government and the Value of Culture' (2004), by Estelle Morris, the UK Government Minister for the Arts, in a speech in October 2003, and again by Maria Miller, UK Government Culture Secretary, in a speech in April 2013.

Conclusion 15: The maturity of debate and exploration around ongoing developments in approaches for the evaluation of culture has not been comparable to that in England, and there is no evidence of usage of the newer techniques such as social cost-benefit analysis or cultural economics (Bakhshi and Throsby, 2010), apart from the initial use of subjective wellbeing by the WG in 2014. This can be rationalised nevertheless in the context of a relatively new devolved administration in Wales and the subsequent ongoing strengthening of policymaking in Wales. Thus, whilst England have travelled further in the application of newer techniques such as social cost-benefit analysis including cultural economics (Bakhshi and Throsby, 2010), this does not automatically translate to it being a successful nor suitable path for cultural evaluation which maintains at least its budgets for publicly funded cultural services and programmes. On the other hand, the attempts in England at both developing a new 'language' for conceptualising culture and its benefits which satisfy both policymakers/ politicians and cultural professionals alike, and conforming to 'Green Book' (HM Treasury, 2011) valuation approaches for non-market goods, is to be recognised at least as a means of progressing the debate around measuring the value of culture and building consensus.

Conclusion 16: Evaluation was considered to be critical to the whole policymaking and delivery process, in particular to support ongoing policy learning, as indicated below:

evaluation should be prominent throughout the whole policy process, including the feedback loop. As you are learning, your feeding back in all along, so you're shifting and learning and shaping things as they are going depending on what evidence and learning you are gathering (analytical respondent).

However, whilst various official policy development models exist to clarify the policymaking process such as 'ROAMEF' contained within the 'Magenta Book' (HM Treasury, 2011), the proposed 'Evidence Influenced Perpetuating Model for Government Policymaking' conceptualises and highlights the on-going process of generating, analysing and using evidence and evaluation for the policymaking cycle. The model may be of particular assistance for policymakers, who may not be as confident as their analytical colleagues in the use and application of evaluation and evidence for policymaking and implementation, and subsequently may not fully appreciate the impact that this has on the development of effective and efficient policies.

APPENDIX 4: QUOTES FROM WALES CULTURAL POLICY AND EVALUATION DOCUMENTS (2004-2014)

“Culture and the arts cover a wide area of activities, events, projects etc, but fall mainly into the following categories: Museums, Galleries, Libraries, Theatre, Literature, Music, Dance, Festivals, Crafts, Exhibitions, Film/Video, Art Classes (i.e. in schools), Design (i.e. in hospitals) and Leisure activities (i.e. reading, playing a musical instrument, going to cinema etc” (p. 13).

(Hand in Hand Arts-Based Activities and Regeneration. Report for Welsh Government and the Arts Council of Wales, Professor Dave Adamson, Professor Hamish Fyfe, and Penny Byrne, 2008)

“The word culture covers a broad area of activity: economic; sporting; social and artistic. Whilst some parts of this activity are well and systematically documented, particularly professional sport, other have too rarely yielded the data for Wales” (p. 25).

“Culture has an intrinsic value but it also brings economic benefits...But the connection between our culture and the economic measures of our lives is much deeper than the simple statistics of how many are employed in the arts and media, or in monetary turnover of cultural industries, important though those factors are” (p. 3).

“We must seek to extract new cultural value from all that we do....Equally, we must extract maximum economic benefit from all that we invest in cultural policy” (p. 3).

“The purpose of cultural strategy is to enable the fullest expression of people’s aspirations and creativity” (p. 6).

“The enrichment of or culture is a task for all parts of Government. As well as constituting the remit of a distinct ministry, culture should be seen as a ‘cross-cutting theme’ and an important element in the policies of several government” (p. 9).

“The aim of this holistic cultural policy is to produce a culturally rich society in every sense. The arts have a crucially important place in that landscape” (p. 31).

(Creative Future, A Culture Strategy for Wales, WAG, 2002)

“The arts can nurture a young person’s ability to question and make connections, to develop the capacity for independent, critical thought...challenging poverty of aspiration and breaking the cycle of deprivation. This can be the key that unlocks the door to further and higher education, and in time, employment. We must, if we are to succeed economically and thrive socially, ground a quality education in both creativity as practice and culture as knowledge. At the heart of this unity are the arts – arts which inspire and then create our desired end of the creative society. Otherwise, at best, we will be imitative and therefore second rate” (p. 3).

“The arts validate both our distinctive identity and our common humanity.” (p. 8)
(Arts in Education , Professor Dai Smith, 2013)

"It is only our recent, institutionally devolved framework of governance which gives us the chance to meet the claims of Wales in specific ways in specific areas that are specific to us. The Claim of Wales, in this sense, should be undeniable if Cymru Fydd – the Wales that is yet to be Wales – is to offer us a future which will be better precisely because it will be different" (p. 7).

(Arts in Education , Professor Dai Smith, 2013)

"the role played by culture in making us the sort of people we are and the people we want to be. In short, that role is as much about defining our place in community as about throwing doors open to richer lives and more fulfilling work. For a country such as Wales where change has been so rapid, and in recent years, so dislocating of communities and skills, looking to our culture and heritage as sources of power for the future is as important as the confidence that comes from knowing who we are and where we have come from" (p. 1).

"Culture in this context was taken to mean not just the arts, but also heritage and the historic environment, including the contribution of museums, libraries and the media" (p. 3).

(Culture and Poverty, Harnessing the power of the arts, culture and heritage to promote social justice in Wales, Baroness Kay Andrews, 2014)

"Wales is a unique and enriching place in which to live and work, with a distinctive character. An understanding of what makes Wales Welsh, embedded in the collective subconscious is built upon the foundations of Wales' oral and written history, its monuments and its heritage. The museums of Wales play a critical part in both preserving all of these and in sharing the excitement of their stories locally, nationally and internationally.Wales aspires to be a country where sustainable museums play an active part in providing education, entertainment and a sense of belonging to everyone, touching their lives and providing inspiration, comfort and pride to us all" (p. 3).

"Museums will contribute to living communities, promote the values of a fair and just society and provide lifelong learning opportunities for all" (p. 4).

"Museums make a substantial contribution to the economy in Wales, both as local businesses and tourist attractions, and work to identify and quantify this impact will help define that contribution" (p. 6).

(A Museums Strategy for Wales 2010-2015, Welsh Government, CyMAL, 2010)

"In 2006, over 3 million visits were made to the 106 museums that responded to CyMAL's Spotlight on Museums survey. This is encouraging but provides little information. It does not tell us who the visitors were, their thoughts about their experience, or how easy they found it to access services. Nor does it help us to understand why people do not visit. To build an effective approach to developing audiences, museums first need to understand the demographic profile of their communities. Once this is understood, informed decisions can be made about how to develop new relationships with groups that do not currently use their services. CyMAL will ensure that museums can access the demographic information that is available" (p. 13).

"effective planning will help museums build evidence of the contribution they make to their communities and enable them to use this evidence to justify the support they receive and build a case for further support" (p.29), "how they can add value to the cultural offer of a destination, is a key facet in making the case for investment" (p. 31).

CyMAL will "monitor the goals as outlined and will carry out an analysis of improvement using the Spotlight on Museums methodology... CyMAL will continue to use the Accreditation Standard as the benchmark against which progress is measured" (p. 37).

(Alun Ffred Jones, Minister for Heritage, A Museums Strategy for Wales 2010-2015, WG, 2010)

"Discussion of our identity, of the arts and of their measure to society is a difficult task"; "culture was society's conversation with itself overheard by others."
"Critical fora for mature discussion, evaluation and challenge is a requirement for a healthy, living and dynamic Culture."

"Critical fora for mature discussion, evaluation and challenge is a requirement for a healthy, living and dynamic Culture."

(A Culture in Common, WAG, Annex C, 2000)

".. the arts are not 'added value' to 'real', 'serious' practical living; they are not marginal, nor are they decorative, or 'entertainment'. They are not a leisure activity. They are a core human activity inseparable from personal and social being. The art forms are the bread and butter, and not the jam, of our basic daily existence. There are many other things a government needs to think about that are important – from education to availability of evening transport to the nature of copyright law. Too often "culture" is regarded as not being central to a government's concerns. But in the span of history, it's what people will remember. Its impact on people's lives is profound. And government has a role to play. Not a dominating role. Not even, ultimately, a determining role. But a supporting, enabling, facilitating, cherishing, nudging, stewarding role. And it's central" (p. 17).

(The Review Panel, Wales Arts Review, 2006)

“So in our future plans we intend to defend and promote vigorously the right of people to explore their own culture, their own creativity through the language of their choice, whether as consumer, participant or artist” (p. 20).

(Arts Council of Wales, Operational Plan 2013-14)

“In May of last year [2003], we were elected to govern Wales for the next four years on a manifesto that contained dozens of ideas: but three key themes: to improve living standards and real well-being, to build stronger, safer communities and to improve the health of the people of Wales. **Art for arts sake is not a bad slogan, but in hard nosed spending negotiations around the cabinet table, demonstrating a clear linkage between arts spending and these three goals carries more weight.** Any AM [Assembly Member] can jump up in the chamber and call for more spending in a particular area. Many of them frequently do. Furthermore it is my personal view that the arts can contribute directly in all three of these overriding policy areas. A vibrant arts sector makes Wales a more attractive place to locate businesses and investment. Arts can provide the glue to bind communities together and the arts can make a contribution to improving health and wellbeing of our population.”

(Arts Council Wales Conference Speech, 12.5.04, Alun Pugh, WAG Minister for Culture, Welsh Language and Sport)

“Partnership between the Arts Council of Wales and government – national and local – is the foundation of the arts in Wales. Between us, we have the potential to touch the lives of everyone. The Welsh Government is the Arts Council’s principal financial sponsor. The government’s objective is to build a better Wales, and for that ambition to encompass the arts. We work to deliver this objective” (p. 17).

(ImagineOur Vision for the Arts in Wales 2013-2018 Corporate Plan, ACW, 2013)

APPENDIX 5: QUOTES FROM ARTS COUNCIL OF WALES KEY DOCUMENTS (2006-2014)

Arts Council of Wales, ImagineOur Vision for the Arts in Wales 2013-2018, Corporate Plan, (2013)

“the arts can have a dramatic impact on the quality of people’s lives, and the places in which they live and work” (p. 1).

“We believe that the best experience of art only happens when the chord is struck – when art connects” (p. 6.)

“When Raymond Williams famously said in 1958 “Culture is Ordinary”, he immediately added “and that is where we must start.” His intention remains exemplary: that there’s nothing mysterious or exclusive about a whole society’s need to share and participate in cultural achievements” (p. 7).

“The arts help us to understand difference. But they also help us to explore and articulate our common humanity, our place in the world” (p. 8).

“A generous, fair minded and tolerant society values and respects the creativity of all its citizens” (p. 8).

“The arts can nurture a young person’s ability to question and make connections, to develop the capacity for independent, critical thought. They can inspire young people with new ambition and confidence, challenging poverty of aspiration and breaking the cycle of deprivation caused by low educational achievement. It can be the key that unlocks the door to further and higher education and in time employment” (p. 10).

“We believe fundamentally in the importance of public investment in the arts. It guarantees wider choice, providing more diverse programming than the narrower interests of the commercial market could sustain. It makes more affordable a greater range of opportunities to enjoy the Arts that might otherwise be out of reach for the less well off. It’s the risk capital that helps the commissioning, production and presentation of new work. However, we have to promote greater resilience and sustainability: reducing the extent of arts organisations’ dependence on public funding; helping them to maximise their earned income; and, encouraging them to look more imaginatively at how they can work more closely together” (pp.10 and 12).

“The arts don’t only make Wales attractive and contemporary to ourselves, they can make us distinctive and desirable in the eyes of others” (p. 12).

“We see no contradiction between ‘people-based’ and ‘place-based’ regeneration” (p. 13).

"But the arts are also a powerful – and effective – medium for exploring, debating and illuminating the complex human issues of our time. We see an important role for the arts in contributing to these wider discussions" (p. 13).

"The arts are important in their own right. But we also know that the creative and cultural industries are a vital engine for Wales' economy. They contribute directly in terms of job and the generation of wealth through the creation, distribution and retail of goods and services. A strong, creative and inclusive nation is also a productive nation. The dominant industries of our past used to be concerned with industry and manufacturing. The future lies increasingly in the fields of communications, information, entertainment, science and technology. These require high degrees of creative imagination and entrepreneurial vision – qualities that the arts are ideally placed to provide" (p. 13).

"working for the public benefit, and building on the confidence of our stakeholders in our ability to deliver" (p.16).

"The ACW promises to " monitor, evaluate and report on our performance" , and to "ensure that our decisions are informed by careful, accurate research" (p.16).

"The intrinsic value of the arts is now widely recognised. But the arts can also illuminate and give life to the wide range of strategies that underpin public life. From arts and health to cultural tourism, public art to town centre and community regeneration, the arts bring meaning, authenticity and joy to our everyday lives. Together, we create and sustain jobs, enrich education services, bring people together, enhance communities' wellbeing, and improve our quality of life" (p.17).

"Partnership between the Arts Council of Wales and government – national and local – is the foundation of the arts in Wales. Between us, we have the potential to touch the lives of everyone.... The Welsh Government is the Art's Council's principal financial sponsor. The Government's objective is to build a better Wales, and for that ambition to encompass the arts. We work to deliver this objective" (p.17).

"However, new arguments are needed if we're to persuade decision makers to bring cultural issues to the top ranks of the policy agenda. The danger is that there'll be a failure to grasp the role of the arts in an advanced, socially sustainable, knowledge based economy. We need to construct a narrative that explains how the interplay of skills and opportunity enabled in a wealthy, democratic society creates cultural products that define us to ourselves and represent us to the world" (p. 18).

"Arts and culture are the essential ingredients of everyday life. They are a proper matter for government's closest attention" (p. 18).

"Imagine a Wales where the arts are central to our identity as a nation, making people want to visit us and know us. We need to be seen and to be known as ourselves if we're to be successful in all the ways which an increasingly creatively focused world requires" (p. 19).

“Imagine ... A Wales in which Art is understood as the meaning of Life. A Wales in which the survival mechanisms of a Welfare State – from Health, to Social Security to Education – are understood as only the means to allow human beings to thrive and to do that which singles out our animal nature as distinctive: the making of Art” (p. 19).

Arts Council of Wales, Operational Plan 2013/14 (2013)

“Working together with the Welsh Government, we support and promote the important role that the arts play in Wales. We also help to show how the arts are able to make a real contribution to the enactment of wider Government policy, from economic renewal to the reduction of Child Poverty. Our vision is of a creative Wales where the arts are central to the life of the nation” (p. 2).

“we influence planners and decision-makers – the arts take place in many different settings. They can have a dramatic impact on the quality of people’s lives, and the places in which they live and work. The arts are also frequently at the heart of initiatives for economic and social regeneration. Our job is to ensure that the contribution that the arts can make is recognised, valued and celebrated” (p. 3).

“The Welsh Government Programme for Government (2011-2016) highlights a number of commitments designed to make a difference to the lives of people in Wales, including healthy living and economy, safer and more cohesive communities, a resilient environment , and “a society with a vital sense of its own culture and heritage” (p. 6).

“Our arts experts cover the full range of the arts, from theatre, music, dance, the visual and applied arts to public art, digital art and the diversity of combined and multidisciplinary arts practice” (p. 9).

“The arts in Wales are financed through a fragile, interdependent network of funding partnerships. Typically these include local authorities, the Welsh Government, Arts Council England, the BBC, universities and colleges, and Arts & Business. All will be under immense pressures once again during 2013/14” (p. 7).

“The partnership between the Arts Council of Wales and local government provides the foundation for the funding and development of the arts in Wales. Between us, we have the potential to touch the lives of everyone in Wales... The Welsh Government has stressed the importance of increased collaboration and joint working across local authorities and other public bodies. This has led to the creation of new public sector groupings, organised around defined localities or regions. Our contact with local government reflects these changes and our work now extends beyond the traditional planning ‘unit’ of the individual local authority” (p. 7).

“Exploiting the commercial potential of the arts and creative industries will be a new area of priority. The arts are important in their own right. But we also know that the creative and cultural industries are a vital engine for Wales’ economy. They contribute directly in terms of job and wealth creation, through the creation, distribution and retail of goods and services. Creativity will permeate all areas of business activity in the future. Creativity reaches beyond the realm of arts and culture, though they are its natural nurturing ground. Creativity is a skill that can be used to bring innovative solutions to familiar problems, and encourage new ways of thinking across all sectors. The successful economies of the future will be those that can capitalise on their creative potential. Creativity can have many positive benefits, from helping income generation, growth and employment to enabling social inclusion. It puts people and skills – ‘human capital’ – at its core. In today’s society this is as critical as any other economic resource” (p.11).

“The excellence and creativity of Wales’s arts contributes powerfully to the development of our cultural, creative and economic relations with the rest of the world” (p. 12).

“So in the future plans we intend to defend and promote vigorously the right of people to explore their culture, their creativity through the language of their choice, whether as consumer, participant or artist”(p. 20).

Inspire ...Our strategy for Creativity and the Arts in Wales – 2013-2018 (March 2014) Consultation ended 30 April 2014

“our vision is of a creative Wales where the arts are central to the life of the nation. Together in Wales, we are embarked on an extraordinary journey. The destination is a Wales that is a creative country through and through. We see the arts as fundamental to the future of Wales - not a “nice to have” luxury, more a cornerstone in Wales’s 21st century renewal. This is a creativity rooted locally in the community and projected internationally in arts that have come to define Wales to the rest of the world. The foundations of that creativity lie in the very stuff of imagination, human achievement and human possibility. It’s what we look to our artists to create and it’s what enjoying and taking part in the arts does for us – this revealing of human potential, and the creation of what we can call human ‘capital’” (p. 1).

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“In raw fact, as well as in our imagination, there’s no human Wales without Art” (p. 2).

"We're ambitious for the arts in Wales. Our vision, described in these pages, is of a creative Wales where the arts are central to the life of the nation, a place where our best talents are revealed, nurtured and shared. So our vision looks to the future of what the arts in Wales could be. It's about creative ambition, human possibility" (p. 2).

"We're a bi-lingual nation – legally, socially, culturally, and as individuals and communities. And nothing makes Wales more distinctive than the Welsh Language. The language provides the means to understand and enjoy an extraordinarily rich literature and culture. We make sense of our identity through the languages that we speak. We take pride in belonging to a community that identifies itself through the words that convey its cultural beliefs and experiences" (p. 3).

"Art does not teach conformity, it questions, challenges and surprises. And we look to our artists tolead us to a deeper and more rooted understanding of the world around us or move us onto a different plane of experience. An Arts Council invests in imagination" (p. 4).

"A successful, vibrant, interesting Wales is unimaginable without the arts. One of the key routes through which Wales will reinvent itself in the 21st century, lies precisely in the arts and creativity – a new investment in human potential. In the past, Wales saw its raw materials extracted to fuel economies elsewhere other than its own. Today the arts can be a home-grown source of inward investment in the potential of the country now" (p. 5).

"Art is of course a moving target, constantly transgressing boundaries and refusing fixed definitions. The old comparisons between high art and popular culture with its zero sum game of polarities – excellence or accessibility, subsidised or market led, high or low – have always been contested and are now mostly irrelevant. Today's creative industries blur those boundaries to both stimulate new ideas and feed marketable skills – from publishing to design, architecture to broadcasting – the arts directly and indirectly contribute enormously to our common culture. It's inconceivable, then, that our strategy would not recognise the central role within our everyday lives of those areas of activity that straddle the subsidised and the commercial" (p. 5).

"With the broader embrace of culture within contemporary life and with our conviction about the creative stimulus provided by the arts, we'll continue to look for the particular qualities that exemplify the best of the arts.....Nothing around us that is designed or conceived is possible without the make believe of the arts" (p. 5).

"The excellence and creativity of Wales's arts contributes powerfully to the development of our cultural, creative and economic relations with the rest of the world" (p. 11).

"We'll constantly be looking to build on the momentum diversity and the equalities agenda offer for the development of the arts, since in our view this embrace of equalities is one of the dynamic factors for change in the arts. Matters may be enshrined in law and that's important, but beyond that, we recognise the motor force for a culture that results from making the most of inclusivity and diversity in its arts" (p. 12).

"Talking of its continued funding support for organisations and companies "The Arts Council will put obvious emphasis on how the final work connects with people but it will also support approaches to work which use the appropriate research and development phase to deepen and strengthen a company or organisations' work and help build the appropriate collaborations for making this work" (p. 8).

"The arts can nurture a young person's ability to question and make connections, to develop the capacity for independent, critical thought... challenging poverty of aspiration and breaking the cycle of deprivation. This can be the key that unlocks the door to further and higher education, and in time, employment" (p. 13).

"A Review of Arts and Education commissioned by the Welsh Government promotes Creativity as the essential third strand to the twin strands of Literacy and Numeracy. It challenges Government to place the arts at the heart of the school curriculum and to commit to identifying and rewarding high performing schools. It challenges the Arts Council to harness the power of the arts to reinvigorate the school day and through ambitious professional development to re-ignite the creativity of teachers themselves. We intend to meet that challenge" (p. 14).

"Creativity will permeate all areas of our social and economic activity in the future. Creativity reaches beyond the realm of arts and culture, though they are its natural nurturing ground. Creativity is a skill that can be used to bring innovative solutions to familiar problems, and encourage new ways of thinking across all sectors. The successful economies of the future will be those that can capitalise on their creative potential. Creativity can have many positive benefits, helping income generation, growth and employment to enabling social inclusion. It puts people and skills – 'human capital' – at its core. In today's society this is as critical as any other economic resource. Such an approach is what sustains the creative industries – those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property" (p. 16).

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“Key organisations will be expected to demonstrate high levels of commercial acumen, because in the future an over reliance on public subsidy will be both undesirable and unsustainable” (p. 26).

“We’ll expect to see organisations underpinned by a wider mix of public and private funding and new business models that are better able to exploit the commercial potential of the intellectual property that resides in their creative activities. And we, the Arts Council, must find the best, the most intelligent, the entrepreneurial strategy that enhances the whole through the careful application of government and Lottery funding.

Different organisations will need to find the model that works for them. There won’t be one size that fits all. Nevertheless the key issue will be the extent to which public subsidy as a proportion of overall income can be reduced. We firmly believe that the organisations who most successfully meet this challenge will be those who are the embodiment of this strategy’s underlying philosophy Make – Reach – Sustain. Because in the end, we must all fight against a diminution of ambition or imagination that leads not to more opportunities, but fewer.

Our time is 21st century austerity Wales – a post devolution bi-lingual country with new political powers and a post-industrial inheritance, a Wales characterised by growing inequality, attainment gaps, financial fragility, impending global climate change and a Wales only part plugged into the digital revolution. A Wales joined together through the warp and weft of its languages and its culture of rurality, market towns and the tensions, pushes and pulls of would-be city regions.

Yet the arts, buffeted by the flux and change of the world around them, prove themselves time and again. The arts are a proper recipient of public funding and public attention – a source of inward investment now in the cultural, social and economic potential of the country tomorrow. We would not play down the difficulties that lie ahead. But if together we can make, reach and sustain, what might we achieve over the next five years?

We might see a Wales where the intelligent management of public investment allows the arts to flourish beyond a dependency on subsidy alone. A Wales where the role of the artist and cultural entrepreneur has been able to develop significantly and is acknowledged and valued. A Wales where the reach of the arts extends across all communities, regardless of wealth, language or locality. A Wales that has transformed the life chances of our young people, equipping them for adult life. A Wales that is dynamically connected to the rest of the world through the activities of the arts and the networks that they create. And bringing all these things to life, art that inspires, excites and moves us. In short, Wales the creative country” (pp. 27-28).

“Public funding is not an entitlement – it has to be earned” (p. 27).

“But the arts are also a powerful – and effective – medium for exploring, debating and illuminating the complex human issues of our time. We see an important role for the arts in contributing to these wider discussions” (p.13).

"Our priorities are built around qualitative and quantitative targets. This presents some interesting challenges in terms of consistent, evidence-based reporting. The measuring 'tools' that we use to count things (such as the number of people enjoying and taking part in the activities that we fund) won't offer the same yardstick for measuring the quality of those activities. For example, how do we demonstrate that we're "supporting the creation of the best in great art"? We want to be able to monitor accurately our progress across the full range of our activities. To help us do this, each of our four priorities begins with a statement of ambition – a description, in narrative form, of what we believe success would look like. We then set out our detailed Targets according to one of the following six categories - \policy, Projects, Services, Partnerships, Governance, Compliance" (p. 14).

"Research and evaluation: the foundation to policy and project development. We know that it's essential that public funds are spent on activities that provide the greatest possible cultural, economic and social return. We need to be able to explain, clearly and accurately, the impact that our investment is having in achieving our priorities. To help us do this we'll be adopting the methodology set out in HM Treasury's Magenta Book. Our approach will recognise evaluation's place at the heart of policy development. It will emphasise that the ability to obtain good evaluation evidence rests as much on the design and implementation of policy as it does on the design of the evaluation. These disciplines will be embedded at the heart of future policy and project development. (p. 22).

"Monitored levels of overall attendance and participation in the arts in Wales - The Omnibus Survey and Children's Omnibus Survey were both completed in 2012/13. Headline statistics confirm the conclusions of the good progress made by the RFOs in the RFO Survey showing attendance figures up by 2% on previous year and arts participation increasing from 27% in the previous year to 40%. This is the largest year on year change in the history of the survey" (p. 30).

Artform Strategies 2008-2013 (2008)

"The Arts are an exciting and vital part of Welsh life..... The Arts make a fundamental contribution to the quality of life and creativity of contemporary Wales. The Arts in Wales are highly valued by the people of Wales. Attendance and participation in the arts is high, and increasing.... In the post devolution era in Wales, Arts Council of Wales has played its part in helping to make the arts important and valued in people's lives" (p. 2).

"Wales has benefited from investment through Arts Council of Wales from the National Lottery and significant investment from the Assembly Government. In addition, the direct investment by local authorities has helped to support the arts and arts organisations across Wales. Partnership has been central to the successes to date and needs to play an ever-greater part in the future. (p. 3).

Sustainability, consistency in investment, improving and diversifying the financial base, being able to foster development in both the established and the new are clearly set to be themes that continue to be pressing for all involved in the, arts“ (p. 3).

“The strategy will be developed in the context of the One Wales programme of the Assembly Government. We believe Arts Council of Wales is setting out an exciting and aspirational vision for the future of the arts in Wales. We continue to engage in an. active conversation with artists, arts organisations, the Government and our other partners in developing the way forward. In doing so, it is important that this work is seen in the context of a broader vision for the future of the arts in Wales. Our vision is of a creative Wales where the arts are central to the life of the nation” (p. 4).

“We believe in the power of the arts to transform people's lives, and change communities; that everybody in Wales should have access to quality arts experiences and have the opportunity to take part in and enjoy the arts; that artists need to be supported to develop their talents and have the opportunity to develop their careers” (p. 4).

“Arts Council of Wales believes the arts make a difference. Arts Council of Wales wants to further the work of the arts for all and address barriers to the experience of the arts, be they geographic, social, physical or cultural. Arts Council of Wales is focussed on people: people as creators, as audiences, as participants and collaborators. We will always seek wider engagement with the arts” (p. 5).

“These coming years the development of the entrepreneurial approach in arts organisations, already well rooted in many organisations, is set to grow and it is important to build the interface between public funds and enterprise and to see this economic contribution with greater clarity. Where the arts are ultimately commercial, Arts Council of Wales will rarely have any involvement“(p. 6).

“The arts have a key role to play in achieving the transformation of Wales envisaged in the programme for convergence. The subsidised arts are the foundations of the creative industries, developing talent and confidence, providing infrastructure and supporting eventual cultural entrepreneurs. In our most deprived communities, the arts reach out to those who are excluded, and help to reengage them with the world of work and develop the skills and confidence vital to their success. We will be working with our partners in Creative Business Wales and the sector to ensure that there is investment in community arts, in supporting skill development and training, and in creative clusters” (p.6).

“Wales as a devolved country has proper expectations of the arts contributing to its life as a nation. This will have many manifestations, but will surely include national companies, national venues and arts which reflect contemporary Wales, project its creative image abroad, and help to shape it by reflecting what it is to be Welsh, within an international context” (p. 7).

“We also wish to see the arts help to sustain our sense of identity and self-belief to develop pride and aspiration in our achievements as a nation and to promote the contemporary image of Wales abroad. As a small nation, we cannot develop our future role as a centre of industrial production as in the past. We must develop through our creativity and through our distinctive and internationally recognised culture” (p. 7).

“Much artistic work cannot be neatly confined into conventional art boundaries and we know that strategic planning of itself is not what brings art into being. There will always be new practice and new directions....as in urban arts for example. At the same time Arts Council of Wales recognises that the particularly indigenous and traditional arts should continue their development and expression in contemporary Wales” (p. 8).

“Arts Council of Wales is very conscious that critical debate about the arts is essential to enable practice to develop and thrive. We will be working to increase the quality and extent of the editorial coverage and critical debate around the arts in Wales from a UK and international perspective” (p. 8).

“Within this complex environment Arts Council of Wales here sets out a clear vision for the future of the arts, looking to foster the idea of a Creative Culture, deliver our funding in support of this vision and work with artists, arts organisations and our partners to secure a joined-up approach to developing world class arts for all of the people of Wales” (p. 8).

“Participation in the arts is fulfilling, builds confidence, is good for health, is fundamental to good education and helps to create cohesion in our communities bringing people together.. The growing engagement of artists with.. communities is increasingly significant in the way they make their work. Arts Council of Wales is interested in the practice of both community arts and art in the community. Participation in the arts is often undertaken strictly for pleasure, within the amateur arts context. Yet it is also often the starting point of a path empowering the individual and communities and must be viewed as a crucial component offering skills and experiences needed in community regeneration and creative new directions” (p. 11).

“Working through the Voluntary Sector Compact group Arts Council of Wales has subscribed to a shared belief: “that people of all ages, abilities and cultures, wherever they live in Wales, have the right to define, create, and actively participate in the arts activities of their choice.”

“Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts” (Article 27 Universal Declaration of Human Rights, pp. 11-12).

“Arts Council of Wales is working with Education in Wales through strong advocacy of an entitlement agenda for the arts in Wales's education system and the spread of a Welsh version of ArtsMark which is being shaped under the title Expressive Schools Wales” (p. 12).

“In developing these strategies, we have been very aware of the economic and financial backdrop. The decline in funding available from the National Lottery has already had a substantial impact on the resources available for the arts over recent years and will decline quite dramatically in the time-span of these strategies. The broader public expenditure climate is anticipated to be much tighter than has been the case since Devolution...but we must acknowledge that many of our aspirations will require new funding, and this may not be readily available. As part of our work, we will exploit all possible avenues in seeking new resources for the arts, and are committed to exploring routes to European Funds, Consortia approaches to Trusts and Foundations, Charitable giving, and perhaps the creation of some form of National Endowment for the Arts in Wales. The Council in this period will undoubtedly review its patterns of funding and its funding models” (p. 14).